



1⁵ /

Ann Lippitt

Providence

THE
PROVIDENCE SELECTION

OF
Psalm and Hymn Tunes.

IN TWO PARTS.

PART FIRST,

CONTAINING THE RUDIMENTS OF MUSICK, AND A SELECTION OF
TUNES SUITABLE FOR ALL THE VARIOUS MEASURES IN USE
IN WORSHIPPING ASSEMBLIES.

PART SECOND,

CONSISTING OF SELECT PIECES, OF VARIOUS MEASURES, FOR OCCA-
SIONAL USE.

Chiefly Selected

FROM THE MOST EMINENT EUROPEAN AUTHORS,

And designed for the use of
SCHOOLS AND CHURCHES.

BY OLIVER SHAW.

DEDHAM:

PRINTED BY H. MANN AND CO. FOR THE AUTHOR.

.....
1815.

RHODE ISLAND DISTRICT, *sc.*

SEAL. *****
BE IT REMEMBERED, That on the second day of November, in the year one thousand eight hundred and fifteen, and in the fortieth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said district, deposited in this office the title of a Book, the right whereof he claims as Author, in the words and figures following, viz.

“THE PROVIDENCE SELECTION of Psalm and Hymn Tunes. In Two Parts. Part First, Containing the Rudiments of Musick, and a Selection of Tunes suitable for all the various measures in use in worshipping assemblies. Part Second, Consisting of Select Pieces of various measures, for occasional use. Chiefly selected from the most eminent European authors, and designed for the use of Schools and Churches. By OLIVER SHAW.”

In conformity to the Act of Congress of the United States, entitled, “An act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned”—and also to an Act entitled, “An act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

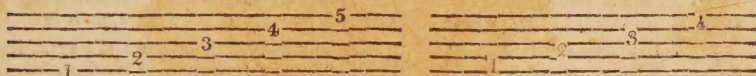
N. R. KNIGHT, *Clerk,*
Rhode Island District.

Rudiments of Musick.



THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following :—

A Staff is formed of five parallel lines, with their intermediate spaces, on which musick is written.



When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called ledger lines. The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, called Clefs, have been invented, which are set at the beginning of the staves. There are five in general use, viz.—

The F or Bass Clef on the fourth line.  The Tenor Clef on

the fourth line.  The Counter Tenor Clef on the third line. 

The Soprano Clef on the first line.  The three last denominate C, which

is always found on the first ledger line  below the Treble staff, or the first above

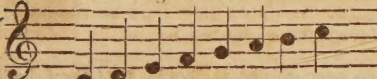
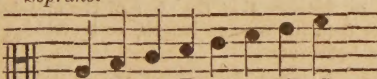
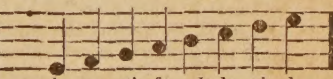
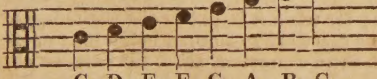
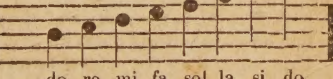
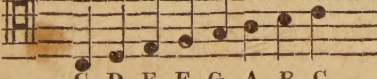
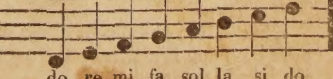
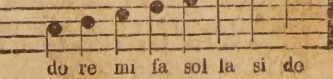
the Bass. The Treble Clef is placed on the second line, which makes it G. 

This is called the G Clef, and is occasionally used for the Alto and second Treble.

The following example will show the order of the letters in the different Clefs.

Treble. English Method.

Italian Method.

 C D E F G A B C	 do re mi fa sol la si do
<i>Soprano.</i>  C D E F G A B C	 do re mi fa sol la si do
<i>Counter Tenor.</i>  C D E F G A B C	 do re mi fa sol la si do
<i>Tenor.</i>  C D E F G A B C	 do re mi fa sol la si do
<i>Bass.</i>  C D E F G A B C	 do re mi fa sol la si do

In singing, the common English method is to apply to the notes the syllables mi, fa, sol, la, in the following order, viz. above the mi are fa, sol, la, fa, sol, la, and below it. la, sol, fa, la, sol, fa, after which the mi returns again, either ascending or descending.

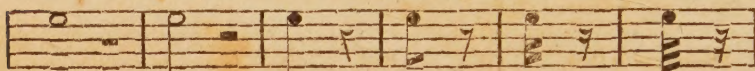
In all tunes having no flat nor sharp at the beginning, mi is in B.

If B be flat, mi is in	E	If F be sharp, mi is in	F
If B and E be flat, mi is in	A	If F and C be sharp, mi is in	C
If B, E, and A be flat, mi is in	D	If F, C, and G be sharp, mi is in	G
If B, E, A, and D be flat, mi is in	G	If F, C, G, and D be sharp, mi is in	D

Instead of this constant changing, the French and Italians apply the syllables, do, re, mi, fa, sol, la, si, every eighth, like the letters, answering to the first.

Figure, length, and relative value of notes, with their respective rests.

1 Semibreve=2 Minims=4 Crotchets=8 Quavers=16 Semiquavers=32 Demisemiq.



When a Rest occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.

A Dot added to a note, makes it half as long again. Thus, a dotted minim is equal to 3 crotchets; a dotted crotchet, to 3 quavers, &c. The second dot has half the effect of the first.

A Bar is a perpendicular line drawn across the staff, thus,  serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.

A Double Bar  shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that each part must be sung twice over. If the dots are only on one side, that part of the air only is to be repeated.

A Repeat  signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A Slur  drawn over or under two or more notes, signifies that they should be sung to one syllable.

A Pause  when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A Sharp  placed at the beginning of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

A Flat  is the reverse of the sharp; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes; both these characters affect the octaves above and below, though not marked; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the Natural  put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

The figure 3 put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



A 6 in like manner, reduces six notes to the time of four of the same kind.



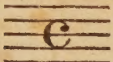
Stacato notes, are notes of distinction, marked thus, that notes so marked, should be sung very distinctly.

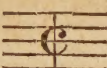
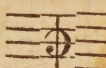


OF TIME.

There are two original kinds of Time, viz. common and triple, either of which may be simple or compound.

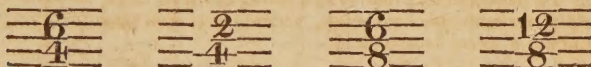
Simple Common Time is designated by either of the following characters,

first,  containing one semibreve or its value in a bar.

The second is thus,  or thus,  each containing one semibreve or its value in a bar.

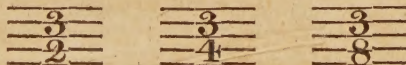
The third is  containing one minim or its value in a bar.

Compound Common Time is marked as follows:



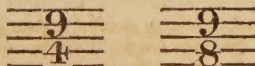
The first has 6 crotchets to a bar; the second 12 crotchets to a bar; the third 6 quavers, and the fourth 12 quavers to a bar.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers.

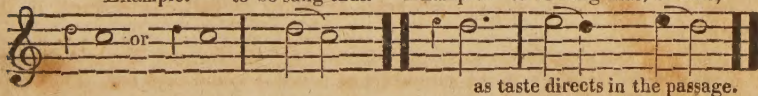
Compound Triple Time is marked as follows:



The first has 9 crotchets to a bar, the second 9 quavers.

The Appoggiatura is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb Appoggiare, to lean upon; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration; more or less, however, according to the expression of the passage.

Example. to be sung thus. Example. to be sung thus, or thus,



Sometimes the small notes are added to give emphasis.

Example. to be sung thus.



OF KEYS.

There are but two original Keys in musick, viz. major and minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are C the major, and A the minor; but may be transposed to any other letter by the use of flats and sharps.



Explanation of foreign words commonly used in musick.

- | | |
|--|--|
| <p>Adagio, the slowest movement.
 A. Tempo, in strict time.
 Ad Libitum, at pleasure.
 Affettuoso, tenderly.
 Agitate, agitated.
 Allegro, quick time.
 Allegretto, not so quick as Allegro.
 Al Segno, begin again at the repeat and end at the double bar, or the pause.
 Amoroso, or Tendrement, nearly the same as Affettuoso.
 Andante, rather slow and distinct.
 Andantino, rather slower than Andante.
 Arioso, in the style of an air.
 Assai, to augment the quickness or slowness, as Allegro Assai, very brisk, Largo Assai, very slow.
 Brillante, in a brilliant style.
 Brio, Spirit, as con Brio, with spirit.
 Coda, conclusion or appendix.
 Crescendo, a gradual increase of the sound.
 Da Capo, begin again and end with the first part.
 Diminuendo, a gradual diminution of the sound.
 Dimolto, very, as Allegro dimolto very fast, Largo dimolto very slow.
 Dolce, sweetly, tenderly.
 Duet, Duetto or Duo, a piece with two parts either vocal or instrumental.
 Finale, the last movement of a musical piece.
 Fine, denotes the end of any movement.
 F. or Forte, loud.
 Grave, very slow time.
 Grazioso, in a graceful, pleasing style.
 Largo, very slow.</p> | <p>Larghetto, not so slow as Largo.
 Legato, slurred, a style of singing in opposition to Staccato.
 Lentamente, rather slow.
 Lento, very slow.
 Maestoso, majestick.
 Mesto, in a melancholy style.
 Mezza Piano, or M. P. softer than piano.
 Mezza Forte, or M. F. softer than forte.
 Moderato, moderate.
 Piano, or P. soft.
 P. Assai, or Pianissimo, very soft.
 Piu, more.
 Pomposo, in a grand style.
 Presto, very quick.
 Prestissimo, quicker than Presto.
 Primo, first.
 Primo tempo, according to the original time.
 Rallantando, gradually slackening the time.
 Rondo, Rondeau, a piece of musick in which the first part is repeated once or more in the course of the movement; and with which it finally ends.
 Simplice, with simplicity.
 Sforzando, particular stress on the note so marked.
 Siciliana, a pastoral movement in compound common time.
 Smorzato, or Smorzando, smoothening away the sound.
 Spirito, with spirit.
 Tacit, be silent.
 Volti subito, turn over quickly.
 Vivace, lively.
 Vigoroso, lively and firm.</p> |
|--|--|

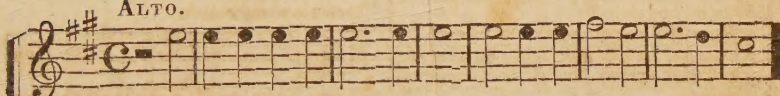
THE
PROVIDENCE SELECTION.

Long Metres.

STERLING. L. M.

Rippon's Col.

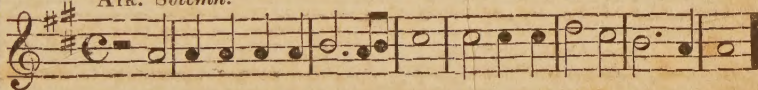
ALTO.



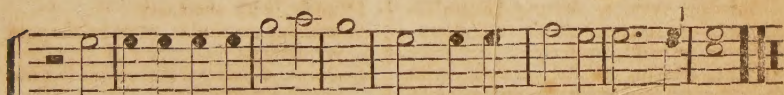
SECOND.



AIR. Solemn.



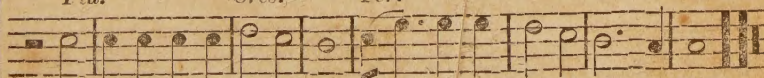
Jehovah reigns, his throne is high, His robes are light and majesty!



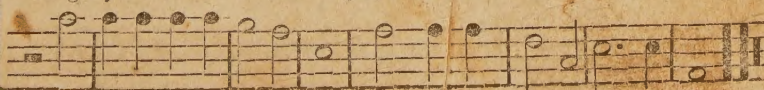
Pia.

Cres.

For.



His glory shines with beams so bright, No mortal can sustain the sight.



LARGHETTO.

There is a God, all nature speaks, Thro'

earth, and air, and seas, and skies; See from the

Pia.

clouds his glo - - ry breaks, When the first beams of

For.

morn - ing rise! When the first beams of morning rise.

How pleasant, how divinely fair, O Lord of hosts, thy

dwellings are! With long desire my spir - it faints, To

Cres. *Tutti. For.*

meet th' assem - blies of thy saints. With long de - - sire my

spirit faints, To meet th' assem - blies of thy saints.

2

Stand up, my soul, shake off thy fears, And gird the gospel

ar - mour on; March to the gates of end - less joy, Where thy great

Captain - Sa - viour's gone, Where thy great Captain-Saviour's gone.

BENEVOLENT STREET. L. M. *O. Shaw.*

Up to the Lord who reigns on high, And views the

na - tions from afar, Let ev - er - - last - ing prais - - es

fly, And tell how large his boun - - ties are.

ALL SAINTS. L. M.

God of the sabbath hear our vows, On this thy day in this thy house;

And own as grateful sac - ri - fice, The songs which in thy temple rise.

Thus the e - ter - nal Father spake To Christ, the

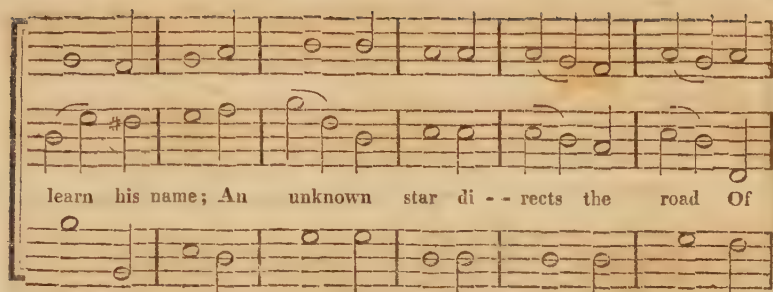
Son, ascend and sit At my right hand, 'till I shall

make Thy foes sub - - mis - - sive at thy feet.

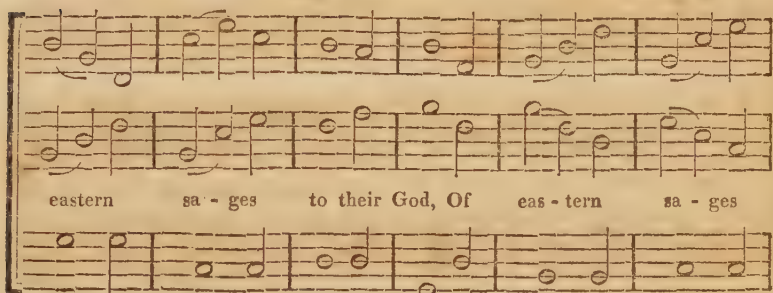
DANUBE. L. M.

M. Noyes.

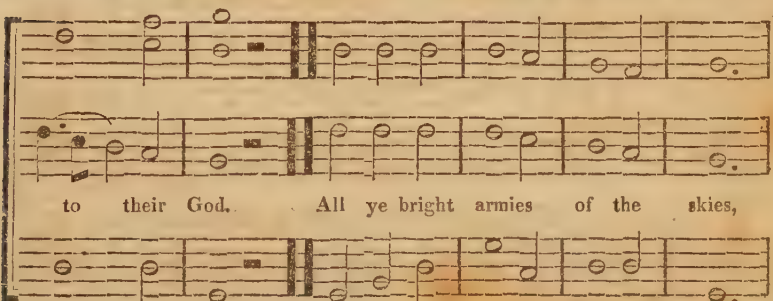
The Lord is come; the heav'ns pro - claim His birth; the nations



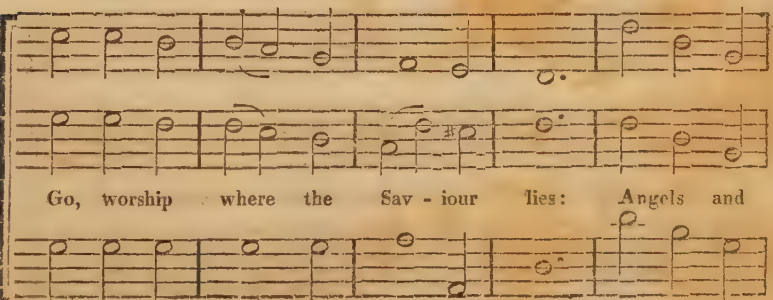
learn his name; An unknown star di - - rects the road Of



eastern sa - ges to their God, Of eas - tern sa - ges



to their God. All ye bright armies of the skies,



Go, worship where the Sav - iour lies: Angels and

kin - - - - gs before him bow, Those gods on

high and gods below, Those gods on high and gods below.

BLENDON. L. M.

MAESTOSO.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ;

Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

ULVERSTON. L. M.

B. Milgrove. 15

SLOW.

Show pity, Lord, O Lord, forgive, Let a repenting rebel

live; Are not thy mercies large and free? May not a sinner trust in thee?

UNION STREET. L. M.

Mag. Chapel.

Jesus, our souls delightful choice, In thee believing we rejoice;

Yet still our joy is mix'd with grief, While faith contends with unbelief.

My God, now I from sleep a - wake, The sole pos-

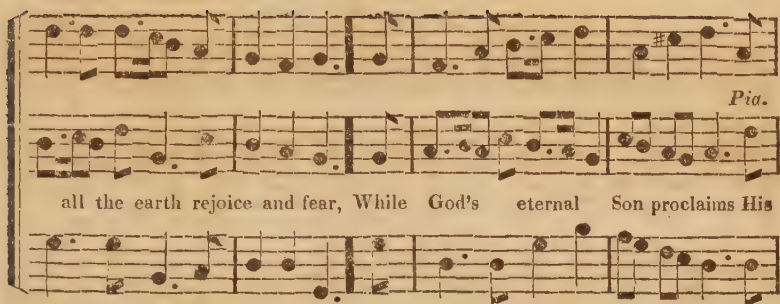
ses - sion of me take; From midnight terrors me se-

cure, And guard my heart from thoughts im - - pure.

BREDBY. L. M.

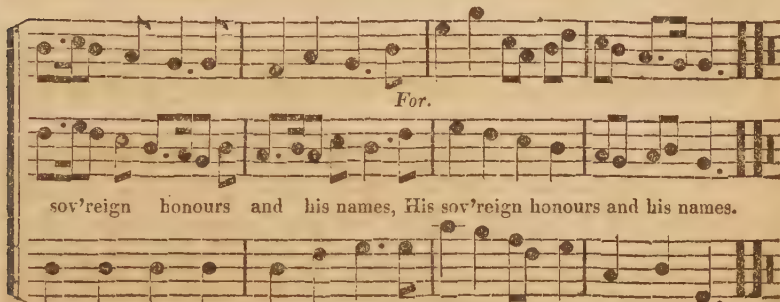
Rippon's Col.

Je - - ho - vah speaks, let Israel hear, Let all the earth, Let



Pia.

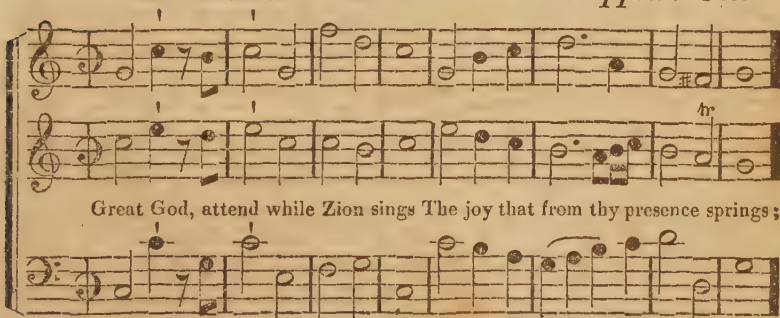
all the earth rejoice and fear, While God's eternal Son proclaims His



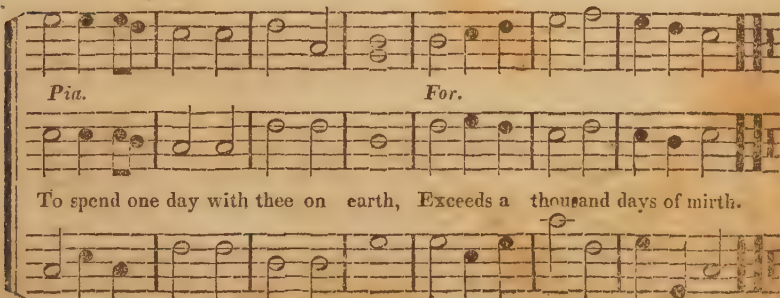
For.

sov'reign honours and his names, His sov'reign honours and his names.

CHARD. L. M.

Rippon's Col.


Great God, attend while Zion sings The joy that from thy presence springs;

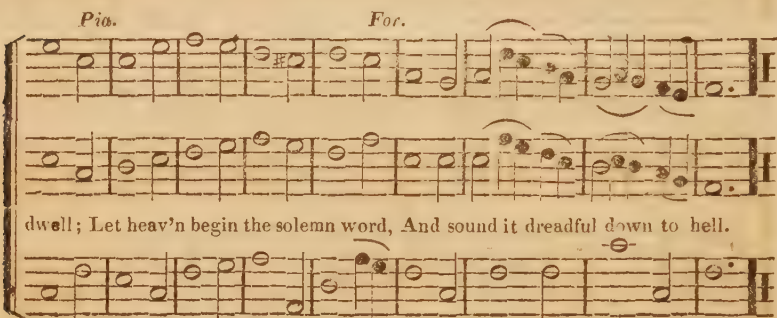


Pia. *For.*

To spend one day with thee on earth, Exceeds a thousand days of mirth.



Loud hal - le - lu - jahs to the Lord, From distant worlds where creatures



dwel; Let heav'n begin the solemn word, And sound it dreadful down to hell.

NEW SABBATH. L. M.

Rippon's Col.



Great God, a - - midst the darksome night, Thy glo - ries



dart up - - on my sight; While wrapt in wonder I be -

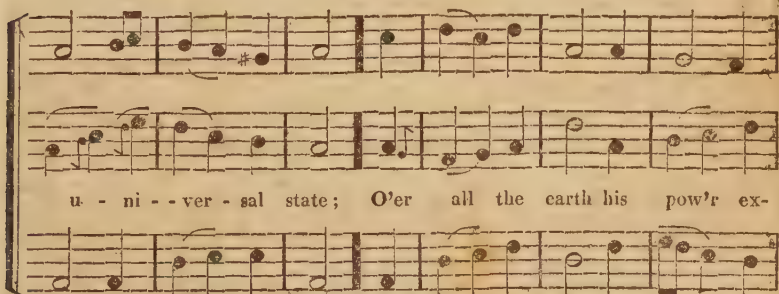


hold The sil - - - ver moon and stars of gold.

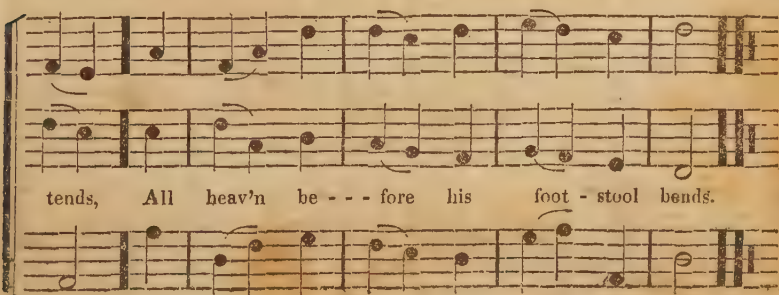
FAYETTVILLE. L. M.

Mag. Chapel.


The righteous Lord, su - preme - ly great, Maintains his



u - ni - - ver - sal state; O'er all the earth his pow'r ex-



tends, All heav'n be - - - fore his foot - stool bends.

Awake, my soul, and with the sun, Thy daily stage of du - ty run ;

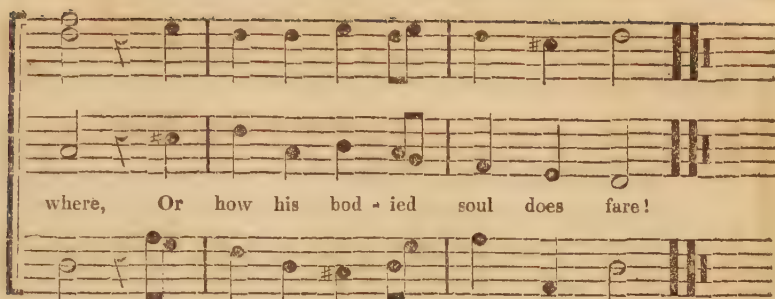
Shake off dull sloth, and early rise To pay thy morning sac - ri - fice.

DEPARTURE. L. M.

Mag. Chapel.

Hark! my gay friend, that solemn toll Speaks the de-

par - ture of a soul! 'Tis gone, that's all, we know not

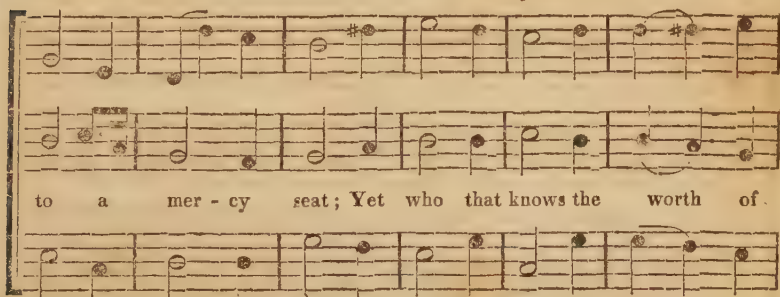


where, Or how his bod - ied soul does fare!

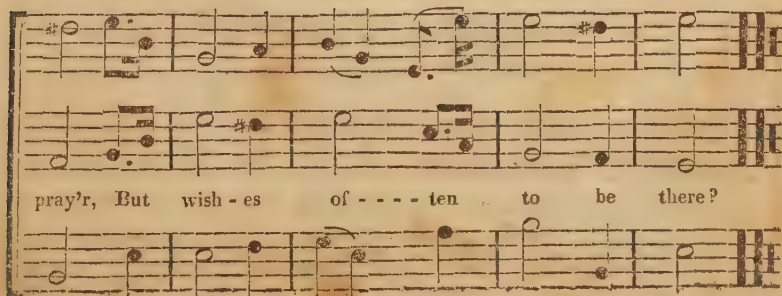
MEETING STREET. L. M.

O. Shaw.


What various hin - dran - ces we meet When coming



to a mer - cy seat; Yet who that knows the worth of



pray'r, But wish - es of - - - - ten to be there?

How long, thou faithful God, shall I, Here in thy ways forgotten lie?

When shall the means of healing be The channels of thy grace to me?

Sinners on ev'ry side step in,
 And wash away their pain and sin;
 But I, an helpless sin-sick soul,
 Still lie expiring at the pool.

Thou cov'nant angel, swift come down,
 To-day, thy own appointments crown;
 Thy pow'r into the means infuse,
 And give them now their sacred use.

Thou seest me lying at the pool,
 I would, thou know'st, I would be whole;
 O, let the troubled waters move,
 And minister thy healing love.

Common Metres.



COMMUNION HYMN. C. M.

Mag. Chapel.

And are we now bro't near to God, Who once at distance stood? And

to effect this glorious change, Did Jesus shed his blood.

Oh, for a song of ardent praise,
To bear our souls above!
What should allay our lively hope,
Or damp our flaming love?

Draw us, oh Lord, with quick'ning grace,
And bring us yet more near;
Here may we see thy glories shine,
And taste thy mercies here.

Oh, may that love which spread thy board,
Dispose us for the feast;
May faith behold a smiling God,
Through Jesus' bleeding breast.

Fired with the views, our souls shall rise
In such a scene as this;
And view the happy moment near,
Which shall complete our bliss.

*Second Treble.*

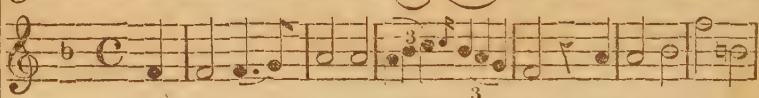
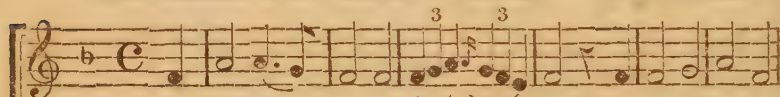
Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a



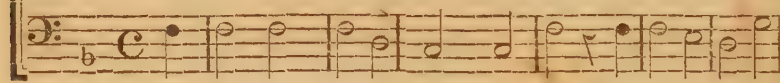
flame of sacred love, Kindle a flame of sacred love In these cold hearts of ours.



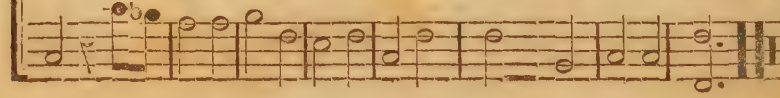
PLEASANT STREET. C. M.

O. Shaw.

God moves in a mysterious way, His wonders to per-



form; He plants his footsteps in the sea, And rides upon the storm.



When I can read my title clear To mansions in the

And
skies, I bid fare - well to ev'ry fear, And And
And wipe my weeping ey -

wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes.
wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes.

AIR.

Not un - to us, but thee alone, Blest Lamb, be glory giv'n;

Here shall thy prais - es be be - - gun, And car - - ried

on in heav'n. And hosts of spir - its now with thee, E -

ter - - - - - nal an - thems sing; To im - - - i -

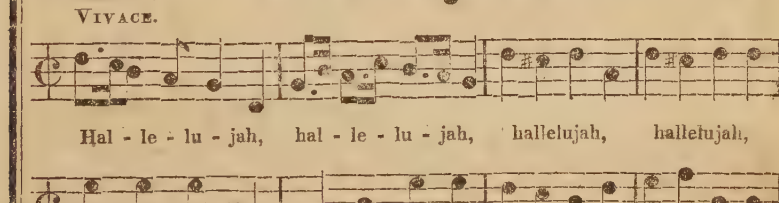


tate them here, lo! we our hal - le - - lu - - jahs bring.

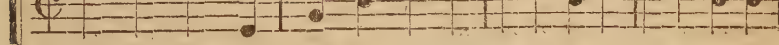
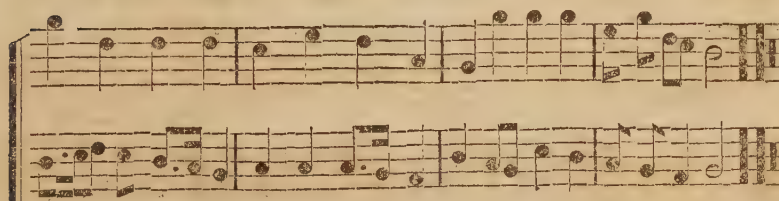
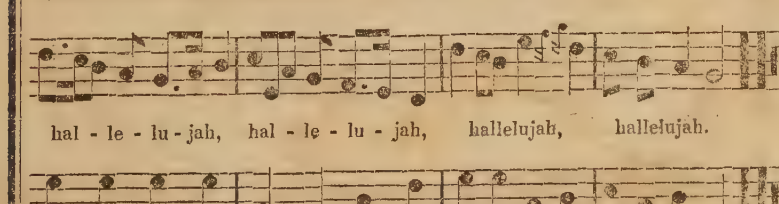
CHORUS.



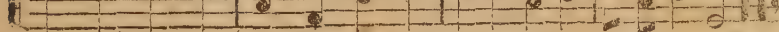
VIVACE.



Hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah,

hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah.



How strong thine arm is mighty God! Who would not fear thy

name; Jesus how sweet thy gra - - ces are! - - - - - Who

would not love the Lamb, Who would not love the Lamb?

OXFORD. C. M.

Coombs.

Sing to the Lord Je - - ho - - vah's name, And in his

strength rejoice; When his sal - - va - - tion is our

theme, Ex - alt - - ed be our voice.

PLANET STREET. C. M.

O. Shaw.

When, O dear Jesus, When shall I Behold thee all se-

rene? Blest in perpetual sabbath day,, Without a veil between.

Lord, how divine thy comforts are! How heav'nly is the place

Where Jesus spreads the sa - cred feast Of his redeem - ing grace!

LIVERPOOL. C. M.

Dr. Wainwright.

Jesus, our Lord, how wond'rous great Is thine ex - - al - - ted name;

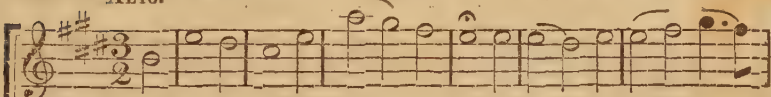


The glories of thy heav'n - ly state, Let the whole earth proclaim.

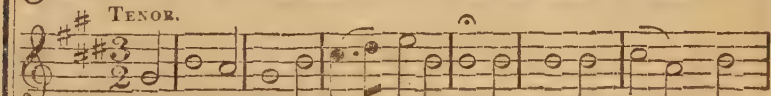
CHARMOUTH. C. M.

Dr. Wainwright.

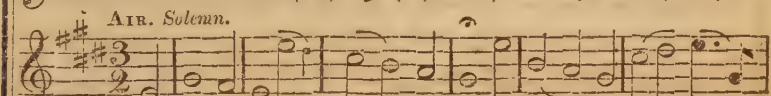
ALTO.



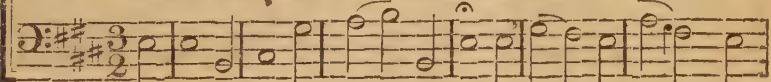
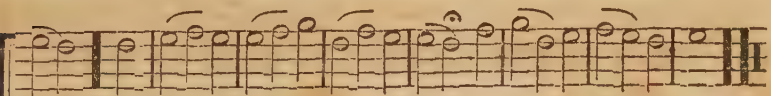
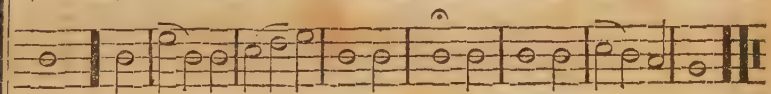
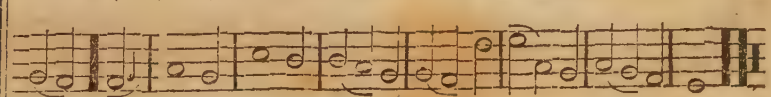
TENOR.



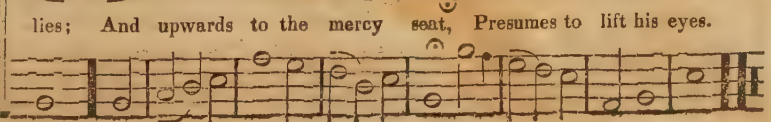
AIR. Solemn.



Prostrate, dear Jesus, at thy feet, A guilt - ty reb - - el

lies; And upwards to the mercy seat, Presumes to lift his eyes.



Earth has engross'd my love too long; 'Tis time I lift mine eyes

Upward, dear Father, to thy throne, And to my native skies.

PRESIDENT STREET. C. M.

O. Shaw.

SPIRITOSO.

Jesus, I love thy charming name, 'Tis musick to my

Cres. *ff* *Dim.*

ear; Fain would I sound it out so loud, That earth and

Cres.

heav'n might hear, That earth and heav'n might hear.

MELODY. C. M.

Leach.

ALLEGRETTO.

Come, let us join our cheerful songs, With angels round the throne; Ten

thousand thousands. are their tongues, But all their joys are one.

First system of musical notation, consisting of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody is written across the staves with various note values and rests.

Father of mercies! in thy word What endless

Second system of musical notation, consisting of four staves. The melody continues from the first system. There are vertical bar lines indicating the end of measures.

glo - - ry shines; For - - ev - er be thy name ador'd, For

Third system of musical notation, consisting of four staves. The melody continues, ending with a double bar line and repeat signs at the end of the fourth staff.

For these celestial, For these ce - les - tial lines.

these celestial, For these celestial, For these ce - les - tial lines.

DEVOTION. C. M.

Pleyel. 35

ANDANTE.

While thee I seek, protecting pow'r! Be my vain wishes still'd;

The first system of musical notation for the song 'Devotion'. It consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is in a slow, steady tempo (Andante). The lyrics 'While thee I seek, protecting pow'r! Be my vain wishes still'd;' are written below the staves.

And may this con - se - cra - ted hour With better hopes be fill'd.

The second system of musical notation. It continues the melody from the first system. The lyrics 'And may this con - se - cra - ted hour With better hopes be fill'd.' are written below the staves.

Pia.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar;

The third system of musical notation. It begins with the tempo marking '*Pia.*' (Piano). The lyrics 'Thy love the pow'r of thought bestow'd, To thee my thoughts would soar;' are written below the staves.

Thy mercy o'er my life has flow'd; That mercy I adore.

The fourth and final system of musical notation. The lyrics 'Thy mercy o'er my life has flow'd; That mercy I adore.' are written below the staves.

ANDANTE.

There is a fountain fill'd with blood; Drawn from Im-

manuel's veins; And sinners plung'd beneath that flood,

*Pia.**For.*

And sinners plung'd be - neath that flood, Lose all their

guil - ty stains, Lose all their guilty stains.

BARBY. C. M.

Tansur. 37

The Lord himself, the mighty Lord, Vouchsafes to be my guide;

The shepherd by whose constant care, My wants are all supply'd.

BRAINTREE. C. M.

Williams' Col.

While shepherds watch their flocks by night, All seated on the ground;

The an - - - gel of the Lord came down, And glory shone around.

Help, Lord! for men of virtue fail, Religion

The first system of the musical score for 'BUCKINGHAM. C. M.' consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef. The melody is written on the top staff, and the lyrics are placed below the bottom staff. The music features various note values including eighth and sixteenth notes, as well as rests.

los - - - - es ground; The sons of wick - - - - ed -

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same clef and time signature as the first system. The lyrics 'los - - - - es ground; The sons of wick - - - - ed -' are placed below the bottom staff.

ness pre - - - vail, And treach - - e - - - - ries a - bound.

The third system of the musical score concludes the piece. It consists of four staves with the same clef and time signature. The lyrics 'ness pre - - - vail, And treach - - e - - - - ries a - bound.' are placed below the bottom staff. The system ends with a double bar line.

O, for a closer walk with God, A calm and heav'nly frame;

This block contains the first system of a musical score. It features three staves: a treble staff with a key signature of one flat (B-flat) and a common time signature (C), a middle treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The lyrics are written below the middle staff.

A light to shine up - on the road, That leads me to the Lamb!

This block contains the second system of the musical score. It continues the three-staff format from the first system. The lyrics are written below the middle staff.

CHRISTIAN'S HOPE. C. M.

Mag. Chapel.

When rising from the bed of death, O'erwhelm'd with guilt and fear, I

This block contains the first system of a new musical score. It features three staves: a treble staff with a key signature of one flat and a common time signature, a middle treble staff with a key signature of one flat and a common time signature, and a bass staff with a key signature of one flat and a common time signature. The lyrics are written below the middle staff.

see my Saviour face to face, Oh, how shall I appear?

This block contains the second system of the musical score. It continues the three-staff format from the first system. The lyrics are written below the middle staff.

When all thy mercies, O my God, My rising soul sur -

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the staves.

veys; Transported with the view, I'm lost In wonder and amaze.

The musical score continues on three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the staves.

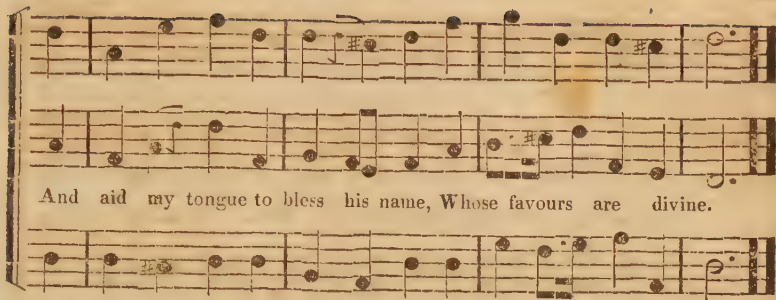
Short Metres.

ENFIELD. S. M.

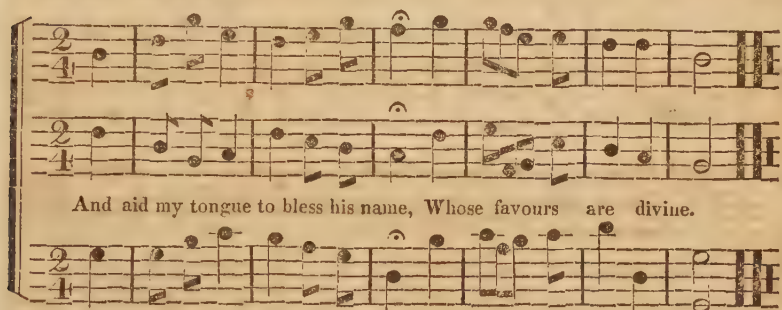
I. Smith.

O, bless the Lord, my soul, Let all within me join,

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F-sharp) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the staves.

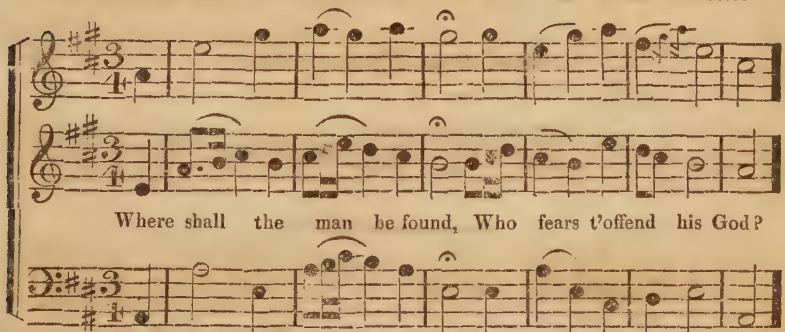


And aid my tongue to bless his name, Whose favours are divine.

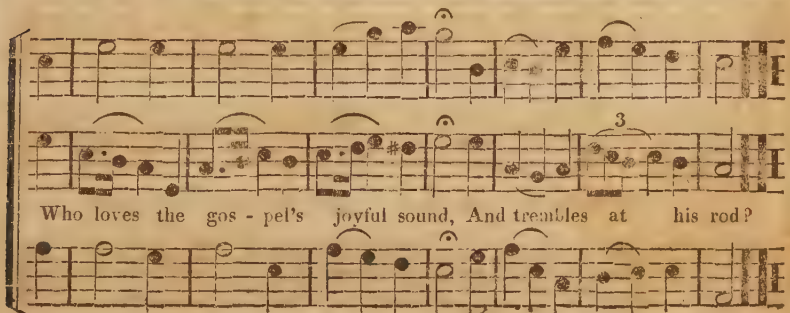


And aid my tongue to bless his name, Whose favours are divine.

NEW EAGLE STREET. S. M. *I. Smith.*



Where shall the man be found, Who fears t'offend his God?



Who loves the gos - pel's joyful sound, And trembles at his rod?

The AIR from Rippon's Selection.

ALTO.

TENOR.

AIR. MODERATO.

The hill of Zion yields A thousand sacred sweets; Be-

mez. p

Then

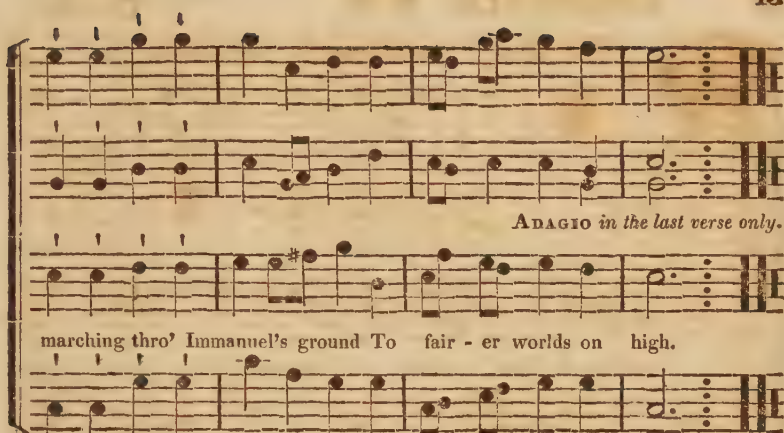
*mez. p.**f*

fore we reach the heav'nly fields, Or walk the golden streets. Then

let our songs abound, And ev'ry tear be dry; *ff**P 2d time.* Then let our songs abound, And ev'ry tear be dry; *ff*

let our songs abound, And ev'ry tear be dry; We're

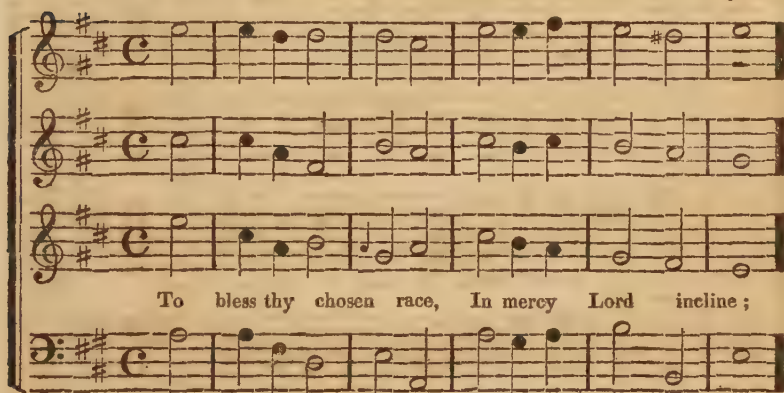
Then let our songs abound, And ev'ry tear be dry;



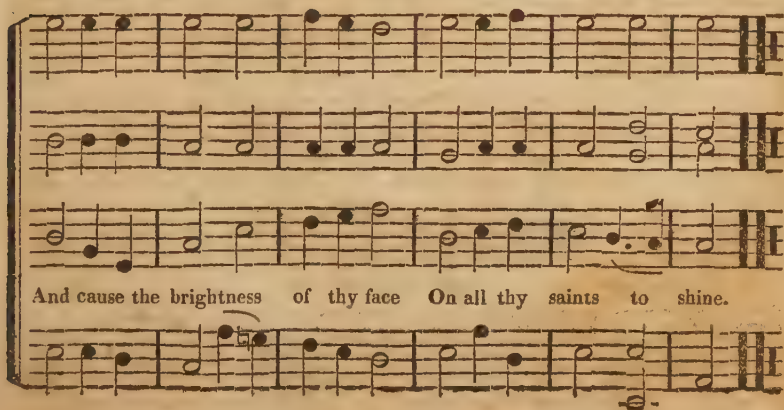
ADAGIO in the last verse only.

marching thro' Immanuel's ground To fair - er worlds on high.

PENTONVILLE. S. M.

Linley.


To bless thy chosen race, In mercy Lord incline ;



And cause the brightness of thy face On all thy saints to shine.

My soul, with joy attend, While Je - - sus

si - - lence breaks; No angel's harp such mu-

sick yields, As what my Shep - herd speaks.

EMMAUS. S. M.

O. Shaw. 43

While my Re - deem - er's near, My shepherd and my guide, I

bid fare - well to anxious fears, My wants are all supplied.

NEWCASTLE. S. M.

Rippon's Sel.

A - rise, my gracious God, And make the wick - ed flee;

They are but thy chas - tis - ing rod, To drive thy saints to thee.

DOVER. S. M.

See what a living stone The builders did refuse!

The musical score for 'DOVER. S. M.' consists of three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef. The melody is written on the first two staves, and the bass line is on the third. The lyrics are printed below the first two staves.

Yet God hath built his church thereon, In spite of envious Jews.

This block contains the continuation of the musical score for 'DOVER. S. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody continues on the first two staves, and the bass line is on the third. The lyrics are printed below the first two staves.

PACIFICK. S. M.

M. Noyes.

Shall we go on to sin, Because thy grace abounds? Or

The musical score for 'PACIFICK. S. M.' consists of three staves. The first two staves are in treble clef with a 3/2 time signature. The third staff is in bass clef. The melody is written on the first two staves, and the bass line is on the third. The lyrics are printed below the first two staves.

crucify the Lord again, And o - - pen all his wounds?

This block contains the continuation of the musical score for 'PACIFICK. S. M.'. It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The melody continues on the first two staves, and the bass line is on the third. The lyrics are printed below the first two staves. There are triplets marked with a '3' in the melody.

The Lord my pasture shall prepare, And feed me

This system contains the first three staves of the hymn. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'The Lord my pasture shall prepare, And feed me' are written below the middle staff.

with a shepherd's care; His presence shall my wants supply, And

This system contains the next three staves of the hymn. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'with a shepherd's care; His presence shall my wants supply, And' are written below the middle staff.

guard me with a watchful eye. My noon-day walks he

This system contains the next three staves of the hymn. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'guard me with a watchful eye. My noon-day walks he' are written below the middle staff.

shall at - - tend, And all my mid - - night hours defend.

This system contains the final three staves of the hymn. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'shall at - - tend, And all my mid - - night hours defend.' are written below the middle staff.

MODERATO.

Let all the earth their voices raise, To sing a song of

lof - - ty praise, And bless the great Je - - ho - vah's name; His

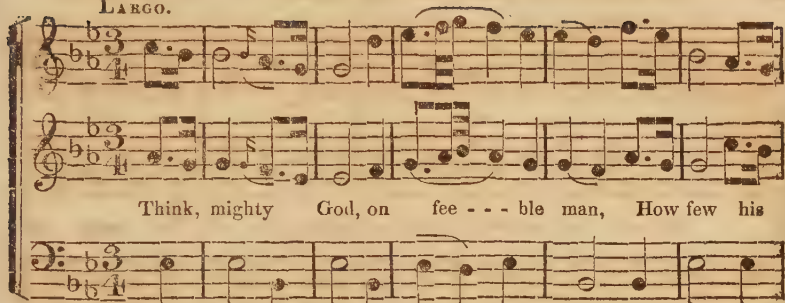
glo - - ry, let the hea - - then know, His won - ders to the

na - - tions show, And all his works of grace proclaim.

MUSICK. L. P. M.

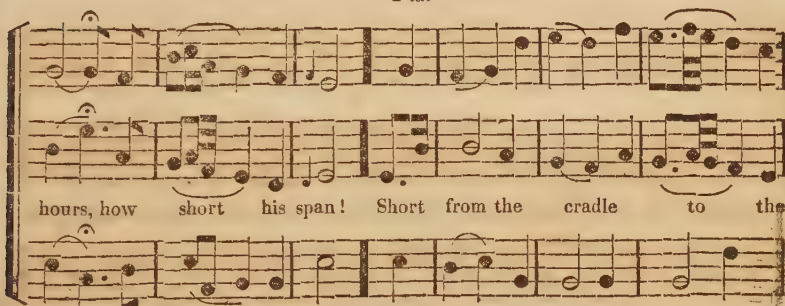
Dr. Arne. 49

LARGO.



Think, mighty God, on fee - - - ble man, How few his

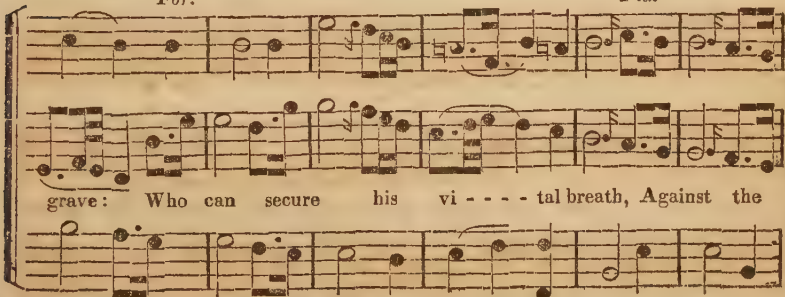
Pia.



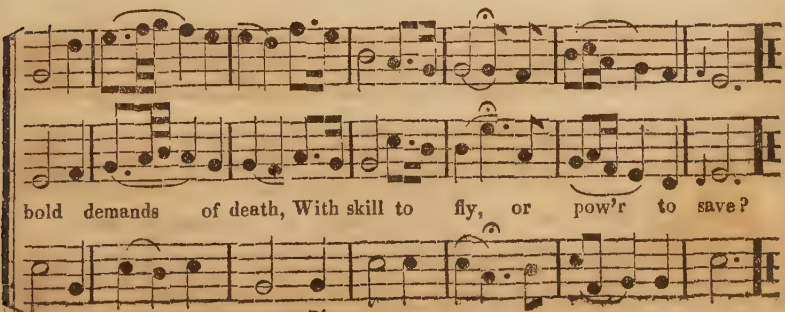
hours, how short his span! Short from the cradle to the

For.

Pia.



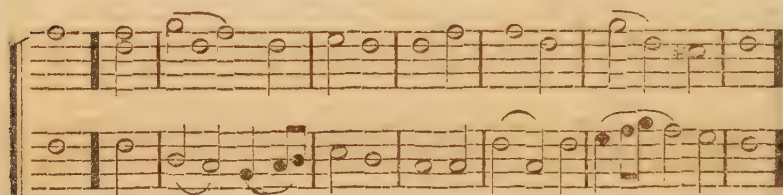
grave: Who can secure his vi - - - tal breath, Against the



bold demands of death, With skill to fly, or pow'r to save?



Join all the glo - rious names Of wisdom, love, and



power, That ev - - er mortals knew, That angels ev - - er bore:



All are too mean To speak his worth, Too



mean to set my Saviour forth.

Ye tribes of Adam join, With heav'n and earth and seas, And

offer notes di - vine, To your Cre - a - tor's praise: Ye

holy throng Of angels bright, In worlds of light Begin the song. Ye

holy throng Of angels bright, In worlds of light Begin the song.

First system of musical notation for 'Carmathen New'. It consists of three staves: a treble staff with a key signature of one sharp (F#) and common time (C), a middle treble staff with the same key signature and time, and a bass staff with a key signature of one sharp (F#) and common time (C). The lyrics are written below the middle staff.

Come, ev'ry pious heart That loves the Saviour's name;
Your noblest pow'rs exert To cel - e - brate his fame:

Second system of musical notation for 'Carmathen New'. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The lyrics are written below the middle staff.

Tell all above, and all below, The debt of love to him you owe,

Third system of musical notation for 'Carmathen New'. It consists of three staves: a treble staff, a middle treble staff, and a bass staff. The lyrics are written below the middle staff.

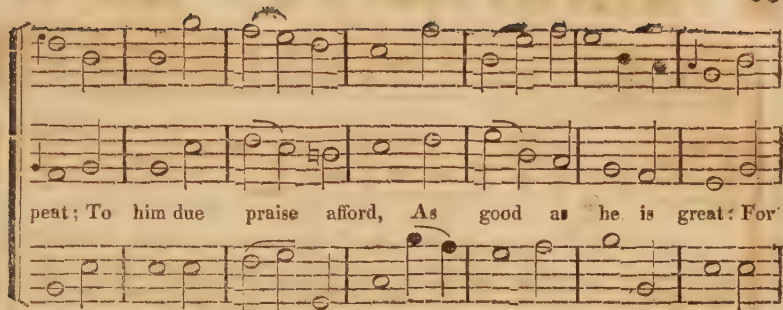
The debt, The debt, The debt of love to him you owe.

ST. PHILLIP'S. H. M.

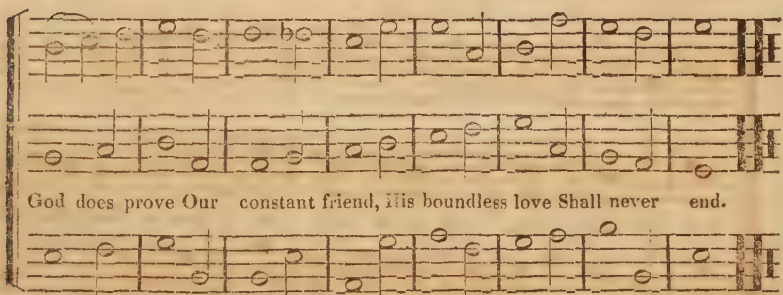
Levesque.

Musical score for 'St. Phillip's'. It consists of three staves: a treble staff with a key signature of two flats (Bb, Eb) and a 3/2 time signature, a middle treble staff with the same key signature and time, and a bass staff with the same key signature and time. The lyrics are written below the middle staff.

To God the might - - y Lord, Your joyful thanks re-



peat; To him due praise afford, As good as he is great: For

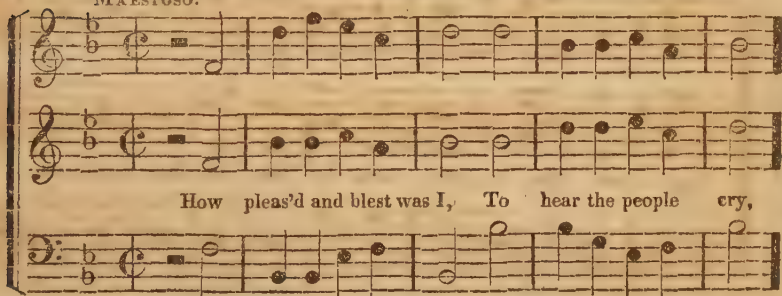


God does prove Our constant friend, His boundless love Shall never end.

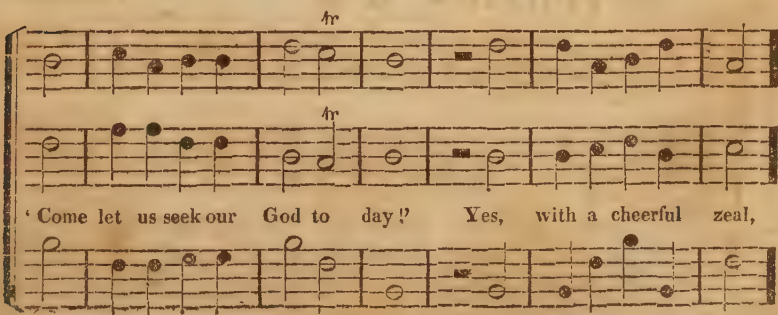
DALSTON. S. P. M.

A. Williams' Col.

MAESTOSO.



How pleas'd and blest was I, To hear the people cry,



'Come let us seek our God to day!' Yes, with a cheerful zeal,

We'll haste to Zion's hill, And there our vows and honours pay.

WORSHIP. S. P. M.

ANDANTE.

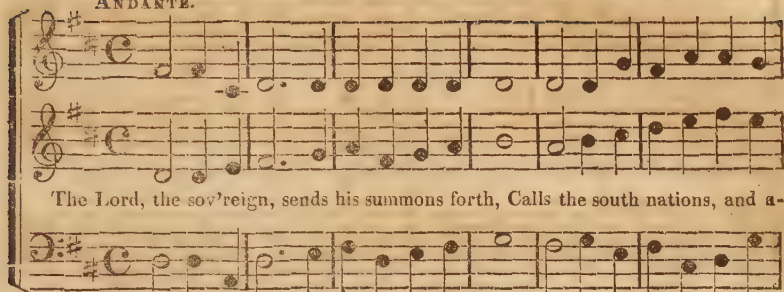
The Lord, Jehovah, reigns, And royal state main-

Andantino.

tains, His head with awful glories crown'd; Array'd in robes of light, Be-

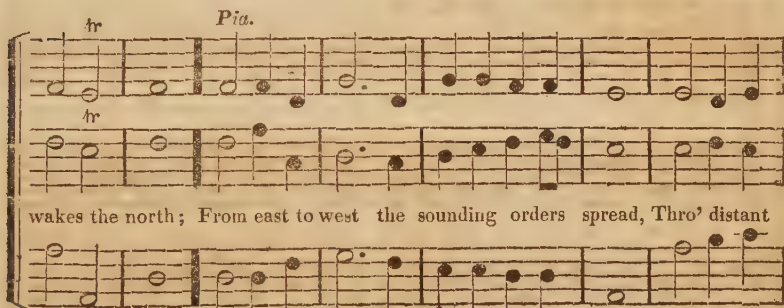
girt with sov'reign might, And rays of majesty around.

ANDANTE.



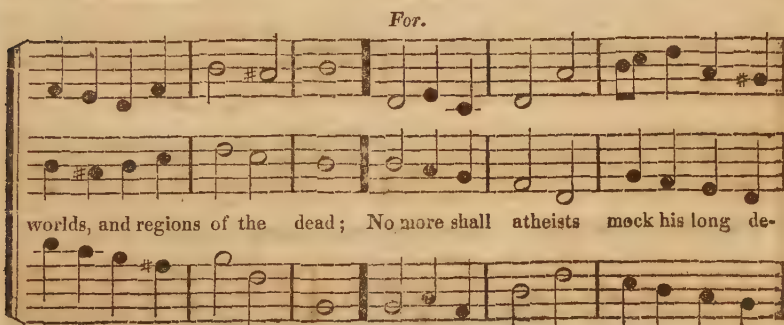
The Lord, the sov'reign, sends his summons forth, Calls the south nations, and a-

tr *Pia.*

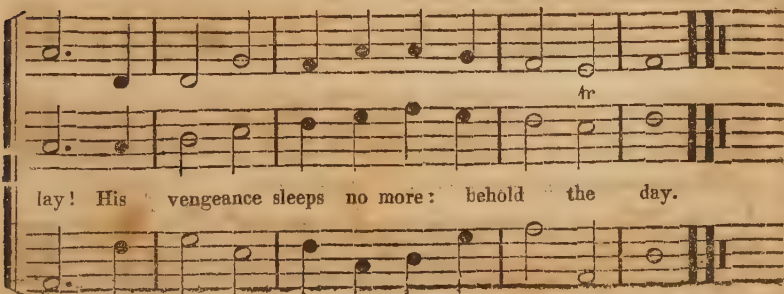


wakes the north; From east to west the sounding orders spread, Thro' distant

For.



worlds, and regions of the dead; No more shall atheists mock his long de-



lay! His vengeance sleeps no more: behold the day.

Lord of the worlds a - bove How pleasant and how fair

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many whole and half notes, and some melisma lines (horizontal lines with a dot) indicating a long note.

The dwellings of thy love, Thine earthly temple are!

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It maintains the same musical notation and structure.

To thine abode, My heart aspires, With warm desires To see my God.

The third and final system of the musical score consists of four staves. It concludes the piece with a final cadence, indicated by a double bar line at the end of the bottom staff.

CHERRITON. 10's & 11's.

T. Walker. 57

TENOR.

AIR.

On wings of faith mount up my soul and rise, View thine inheritance be-

yond the skies: Nor heart can think, nor mortal tongue can tell, What endless

pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious,

O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

No gnawing grief, no sad heart-rending pain,
 In that blest country can admission gain;
 No sorrow there, no soul-tormenting fear,
 For God's own hand shall wipe the falling tear,
 Here our Redeemer lives, &c.

Before the throne a chrystal river glides,
 Immortal verdure decks its cheerful sides:
 Here the fair Tree of Life, majestic, rears
 Its blooming head, and sovereign virtue bears,
 Here our Redeemer lives, &c.

GUESTWICK. 40's.

Rippon's Sel.

Not to our names, thou only just and true, Not to our worth - less
 Thy pow'r and grace, thy truth and justice claim Immortal hon - ours

names is glory due: Since thro' the earth, from heav'n, thy
 to thy sov'reign name:

blest abode, Nor let the heathens say, "Where is your God?"

Providence Selection.

PART SECOND.

Select Pieces.

SICILIAN MARINER'S HYMN. 8. 7.

MODERATO.

Lord of na - ture! source of light! In thy

The first system of musical notation for the hymn. It consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is in treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics 'Lord of na - ture! source of light! In thy' are written below the staves.

Pia.
view the world be - - low; Guide our erring footsteps

The second system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is in treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics 'view the world be - - low; Guide our erring footsteps' are written below the staves. The word 'Pia.' is written above the top staff.

rightly, Through these scenes of guilt and wo.

The third system of musical notation. It consists of three staves. The top staff is in treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is in treble clef with a key signature of one flat and a time signature of 2/4. The bottom staff is in bass clef with a key signature of one flat and a time signature of 2/4. The lyrics 'rightly, Through these scenes of guilt and wo.' are written below the staves.

Thanks we give, and adoration
For thy gospels joyful sound;

May the fruits of thy salvation,
In our hearts and lives abound.

Hence from my soul sad thoughts begone, And leave me to my

joys; My tongue shall triumph in my God, And make a

Pia.

Darkness and doubts had veil'd my mind,
joy - - ful noise. Darkness, darkness and doubts had veil'd my

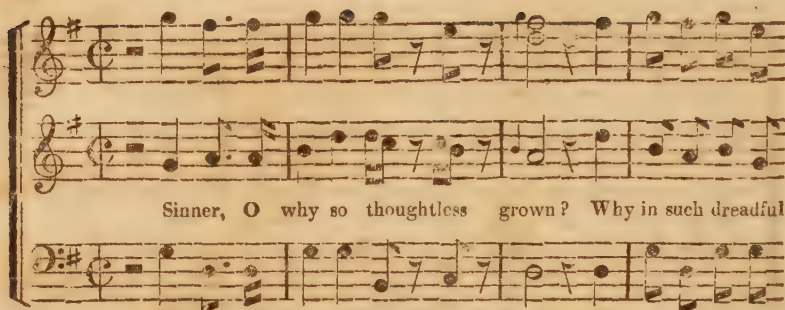
Cres. *For.*

And drown'd my head in tears.
mind, And drown'd my head in tears; Till sov'reign grace with shining
And drown'd my head in tears; Till sov'reign grace with

rays, Dispell'd my gloom - y fears, Dispell'd my gloom - y fears.
shining rays, Dispell'd

LEONI. 6. 8. 4. Jewish Air. Rippon's Sel.

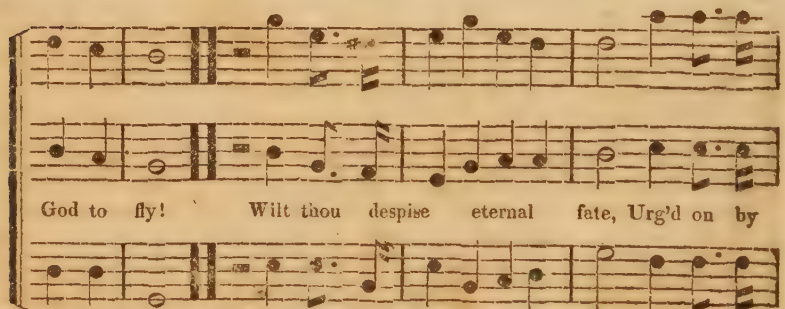
The God of Abram praise, Who reigns enthron'd above; Ancient of everlasting days, And God of love. Jehovah, great I am; By earth and heav'n confessed; I bow and bless the sacred name, For - ev - er bless'd.



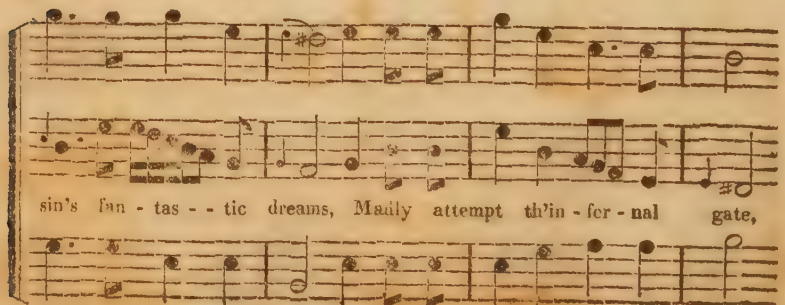
Sinner, O why so thoughtless grown? Why in such dreadful



haste to die? Daring to leap to worlds unknown, Heedless against thy



God to fly! Wilt thou despise eternal fate, Urg'd on by



sin's fan - tas - - tic dreams, Madly attempt th'in - fer - nal gate,

And force thy pas - sage to the flauers? Stay, stay,

Stay, sinner, stay, Stay, sinner, on the gospel plains, Be-

hold, behold the God of love unfold, The glories of his

dying pains, Forever telling, yet untold, forever,

for - ev - er, for - ev - er telling, ev - er telling,

yet untold, Forever telling, ever telling, yet untold.

PSALM 117. L. M.

M. Noyes.

MODERATO.

From all who dwell below the skies, Let the Creator's praise a-

Pia. *For.*
rise; Let the Redeemer's name be sung, Thro' ev'ry land, by

Pia.

ev'ry tongue. E - - ter - nal are thy mer - - cies Lord; E-

For.

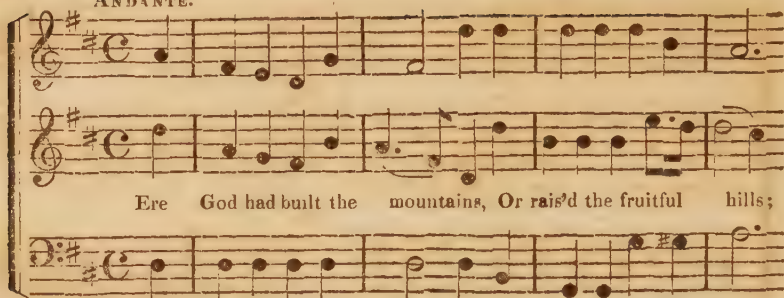
ternal truth at - tends thy word; Thy praise shall sound from shore to

*Pia.**ff*

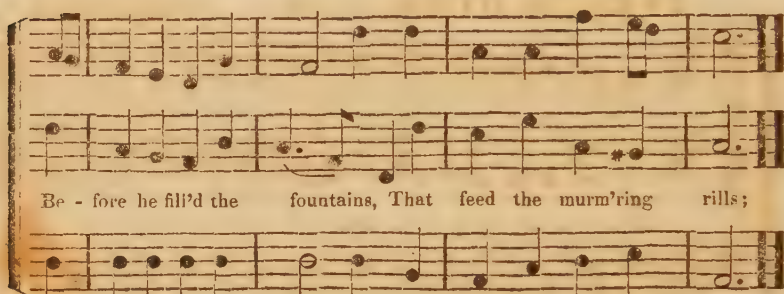
shore, Till suns shall rise and set no more. Thy praise shall

sound from shore to shore; Till suns shall rise and set no more.

ANDANTE.



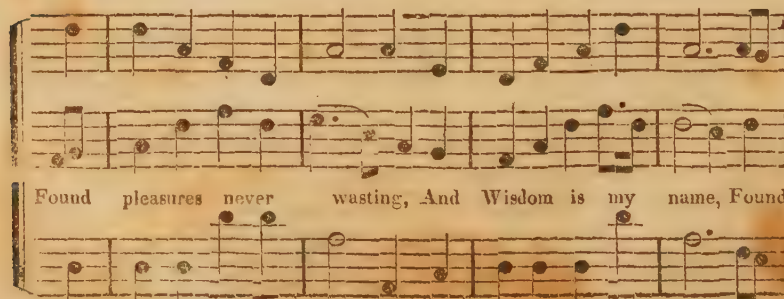
Ere God had built the mountains, Or rais'd the fruitful hills;



Be - fore he fill'd the fountains, That feed the murm'ring rills;



In me from ev - er - - - last - - ing, The wonderful I am;

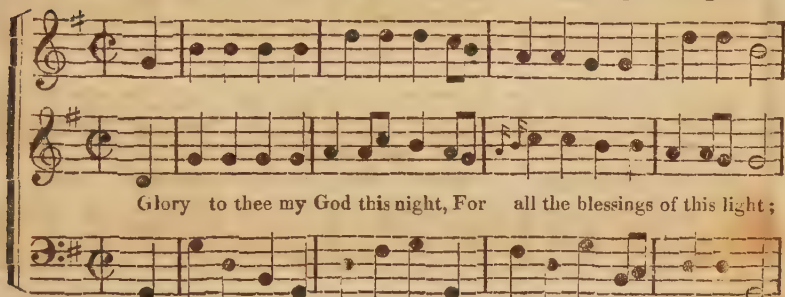


Found pleasures never wasting, And Wisdom is my name, Found

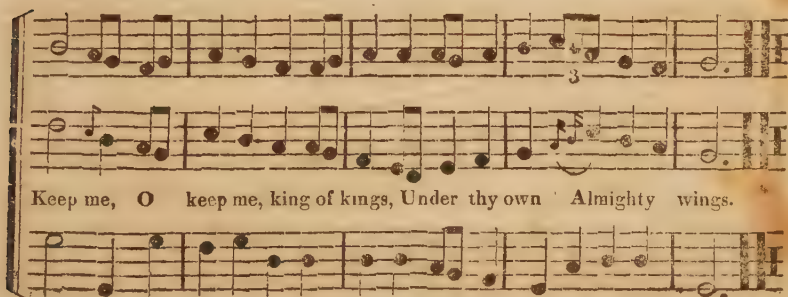


pleasures never wast - - ing, And Wisdom is - - - - my name.

EVENING HYMN. L. M. *Mag. Chapel.*



Glory to thee my God this night, For all the blessings of this light ;



Keep me, O keep me, king of kings, Under thy own Almighty wings.

Forgive me Lord for thy dear Son,
The ills that I this day have done ;
That with the world, myself and thee,
Ere I sleep at peace may be.

Teach me to live as I may dread
The grave as little as my bed ;
Teach me to die, that so I may
With joy behold the judgment day.

Let my blest guardian while I sleep,
His watchful station near me keep ;
My heart with love celestial fill,
And guard me from th' approach of ill,
Praise God from whom all blessings flow,
Praise him all creatures here below ;
Praise him above angelic host :
Praise Father, Son and Holy Ghost.

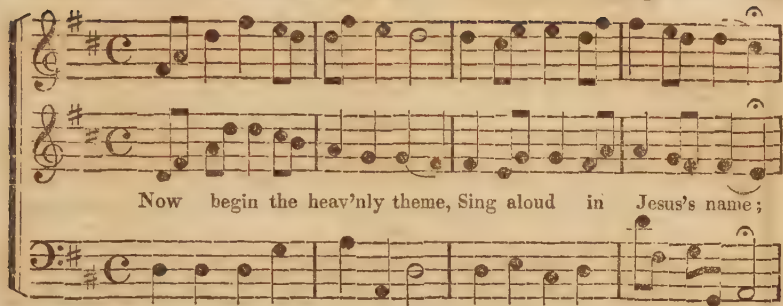


Wand'ring sheep, how far from home
Sore bewilder'd, did we roam?
Till the gracious shepherd came;
Sought and sav'd: O praise his name.

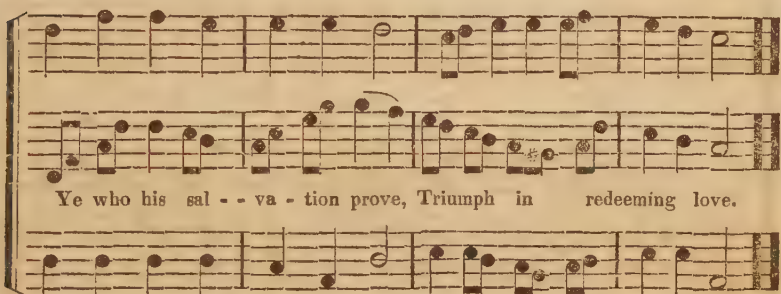
Fir'd with gratitude we raise
All our souls to sound thy praise;
Touch each heart, each tongue inspire,
Sing we higher still and higher.

Elevate our souls to thee;
Thou our guide and guardian be;
Worthy, worthy may we prove,
Lord of such distinguish'd love.

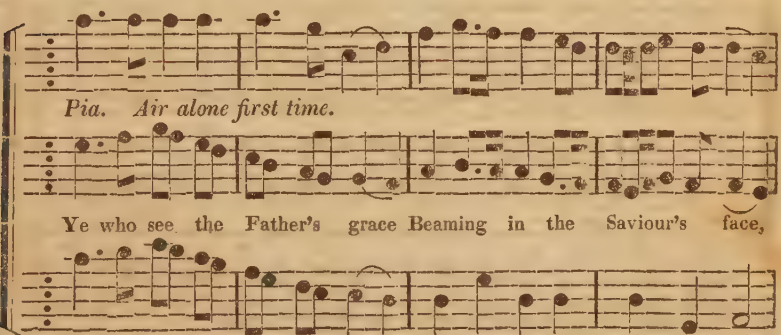
Blessing thankful all our days,
May we pray, rejoice and praise;
Till the glorious trump shall sound,
And our raptur'd hearts rebound.



Now begin the heav'nly theme, Sing aloud in Jesus's name;



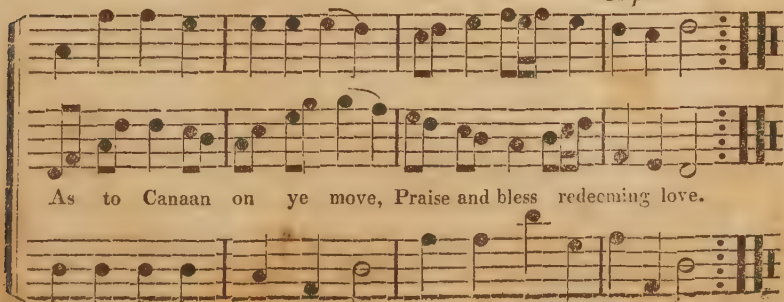
Ye who his sal - - va - tion prove, Triumph in redeeming love.



Pia. Air alone first time.

Ye who see the Father's grace Beaming in the Saviour's face,

Repeat For.



As to Canaan on ye move, Praise and bless redeeming love.

Ad Lib.

Ad Lib.

The Saviour cried,

'Tis finish'd, 'Tis fin-ish'd, so the Sav-iour cried,

Musical score for the song "The Death of King Richard". The score is written on four staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Slow." below the staff. The lyrics are written below the staves: "bow'd his head and died," on the second staff, and "And meek - - ly low'd his head and died! 'Tis finish'd, 'Tis" on the third and fourth staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are bar lines separating the measures. The paper is aged and yellowed.

fin - ish'd, yes, the race is run, the race is run, The battle

fought, the vict'ry won; yes, the race is run, the battle fought, the

the vict'ry won, the vic - t'ry won.
the vict'ry won.
vict'ry won, the vict'ry won, the vic - t'ry won. 'Tis fin-

ish'd, 'Tis fin - ish'd— all that heav'n decreed, And all the ancient
'Tis fin - - ish'd,

tr P

prophets said Is now fulfill'd, as was de - sign'd, In

In me

Cres.

me the Saviour of mankind, In me the Saviour

In me

Dim. Ad Lib.

of mankind. 'Tis finish'd, 'Tis fin - ish'd,

Be hea -

let the joyful sound Be heard thro' all the nations round, Be heard thro'

rd thro' all the nations round. *Ad Lib.*

all the nations round. 'Tis finsh'd, 'tis fin - - ish'd, let the

echo fly, the echo fly Thro' heav'n and hell, thro' earth and sky, let the

Thro' heav'n and hell, thro' earth and sky, let the echo fly, the

echo fly thro' earth and sky, let the echo fly

Thro' heav'n and hell, thro' the

echo, the echo, let the echo fly, the echo fly

let the echo fly - - Thro' heav'n and hell,

echo, the echo, let the echo fly - -

thro' earth and sky, thro' earth and sky, let the echo fly -

the echo fly,

echo fly,

Thro' heav'n and hell, thro' earth and sky, thro'

Adagio.

earth and sky, Thro' heav'n and hell, thro' earth and sky.

CHRISTMAS. C. M.

G. F. Handel.

Awake, my soul, stretch ev'ry nerve, And press with vigour on;

A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

ANDANTE.

AIR. *Mezza Più.*

Lord, when my thoughts with wonder roll, O'er the sharp sorrows of thy

This system contains the first three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The tempo is marked 'ANDANTE.' and the style is 'AIR. Mezza Più.'

soul, And read my Maker's broken laws, Repair'd and honour'd by thy cross;

This system contains the next three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The tempo is 'ANDANTE.' and the style is 'AIR. Mezza Più.'

Larghetto.

For.

When I behold death, hell and sin, Vanquish'd by that dear blood of thine,

This system contains the next three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The tempo is marked '*Larghetto.*' and the style is '*For.*'

Dim. *LARGO.* *a tempo.*

Dim. *Cres.* *Dim.*

And see the man that groan'd and died, Sit glorious by his Father's side,

This system contains the final three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The tempo is marked '*LARGO.*' and the style is '*a tempo.*'

ADAGIO.

VIVACE.

Sit glorious by his Father's side; My passions rise and

soar above, I'm wing'd with faith and fir'd with love; Fain would I

Dim.

Pia.

reach e - - ter - nal things, And learn the notes that Gabriel

For.

And learn the notes that Gabriel sings.

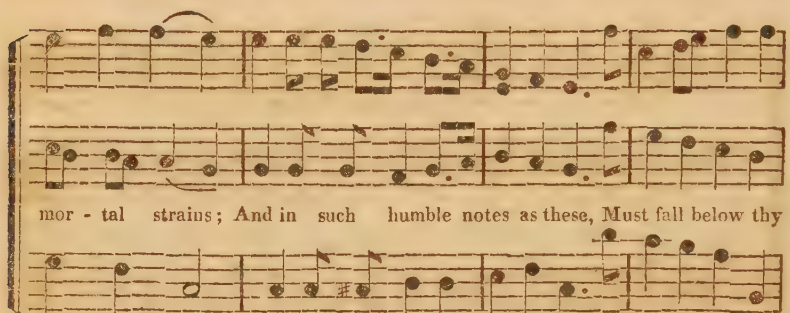
sings, And learn the notes that Gabriel sings.

ANDANTE.



Mez. Pia.

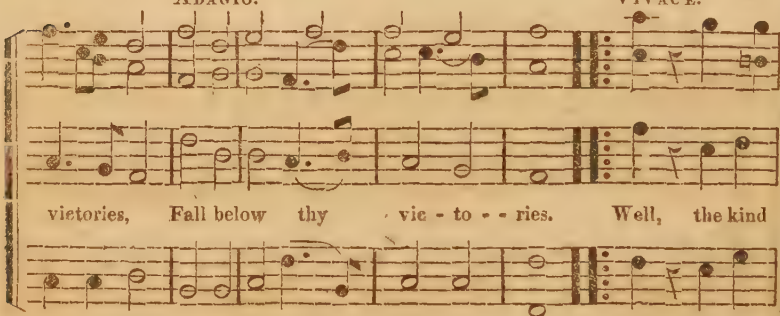
But my heart fails, my tongue complains, For want of their im-



mor - tal strains; And in such humble notes as these, Must fall below thy

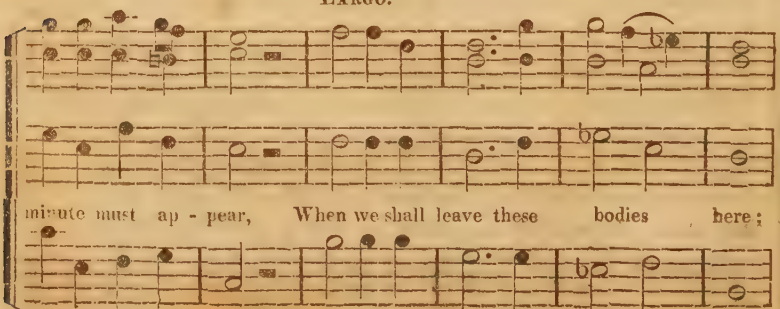
ADAGIO.

VIVACE.



victories, Fall below thy vic - to - ries. Well, the kind

LARGO.



minute must ap - pear, When we shall leave these bodies here;

A Tempo.

These clogs of clay, and mount on high, To join the songs above the

sky, To join the songs a -- bove the sky.

HYMN FOR NEW YEAR. L. M. *Selby.*

God of my life thy constant care, With blessings crown the op'ning

year; This guilty life thou dost prolong, And wake anew mine annual song.

Arranged by O. Shaw.

MODERATO. Sym.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The tempo and mood are indicated as 'MODERATO. Sym.'.

The second system of music continues the melody from the first system. It features a triplet of eighth notes in the upper staff and a corresponding triplet in the lower staff.

My God, in whom are all the springs Of boundless

The third system of music includes the vocal entry. The lyrics 'My God, in whom are all the springs Of boundless' are written below the staves. The music features a melodic line in the upper staff and a supporting line in the lower staff.

love and grace unknown, Hide me beneath thy spreading

The fourth system of music continues the vocal melody. The lyrics 'love and grace unknown, Hide me beneath thy spreading' are written below the staves. The music features a melodic line in the upper staff and a supporting line in the lower staff.

wings Till the dark cloud is overblown. Sym.

The fifth system of music concludes the vocal entry. The lyrics 'wings Till the dark cloud is overblown. Sym.' are written below the staves. The music features a melodic line in the upper staff and a supporting line in the lower staff.

Up to the heav'ns I send my

cry, The Lord will my desires perform; He sends his angels

from the sky, And saves me from the threat'ning storm, And saves me

from the threat'ning storm. *Sym.*

From the cross uplifted high, Where the Saviour deigns to die;

From the cross uplifted high, Where the Saviour deigns to

What melodious sounds I hear Bursting on my ravish'd ear,

die; What me - lo - dious sounds I hear, Bursting on my ravish'd ear,

Love's redeeming, Love's

Love's redeeming, Love's

Bursting on my ravish'd ear. Love's redeeming work is done, Love's re-

Love's redeeming, Love's

deeming work is done, Come, come, come, come, Come and
and welcome, and welcome, and welcome, Come

welcome, sinners, come, Love's redeeming work is done, Come and welcome,
and welcome

Come and welcome, come and welcome, come, come and welcome, sinners, come.
and welcome, and welcome,

ANDANTE.

The tempest,

Not to the ter - rours of the Lord, The tempest, fire and

fire - - - and smoke;

The tempest, fire and smoke;

smoke, The tempest, fire and smoke; Not to the thunder of that

The tempest, Not to the

Not to the Which

Not to the the thunder Which

word, Not to the thunder of that word, Which

thunder Not to the Which

Which
God on Sinai spoke, Which God on Sinai spoke.

NORWAY. L. M.

O. Shaw.

LENTO EXPRESSIVO.

Our sorrows and our tears we pour In - - - to the

bosom of our God; He hears us in the mournful

hours, And helps us bear the heavy load, And helps us

ANDANTE.

bear the heavy load. In vain might lofty princes

DUETTO. *Pia.*

try, Such condescension to perform; For worms were nev - - er

Cres. F. Dim. Dolce. *F. Dim.*

rais'd so high, A - bove their mean - - - est fellow worms.

TENOUR.

AIR.

BASS. O, could our thankful hearts de - - vise A

tribute e - - qual to thy grace; grace.

Pia.

For.

Pia.

To the third heav'ns our songs should rise, And teach the

For.

golden harps thy praise, To the third heav'ns our

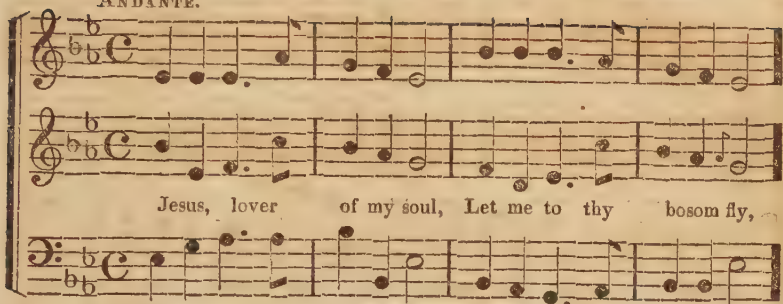
tr

songs should rise, And teach the golden harps thy

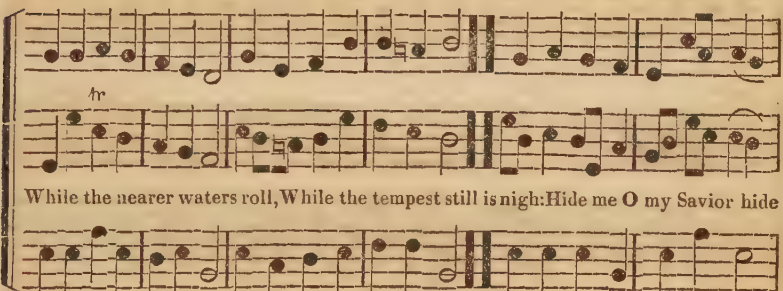
Adagio, when repeated.

praise, And teach the golden harps thy praise.

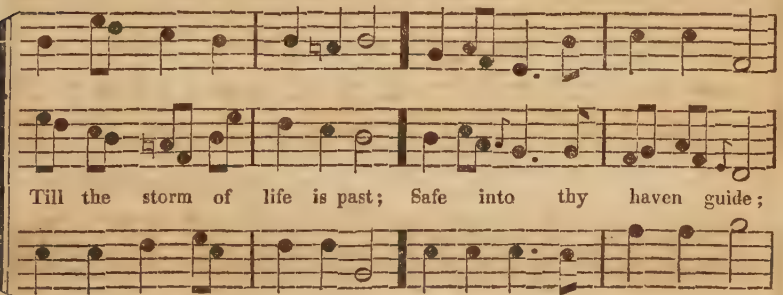
ANDANTE.



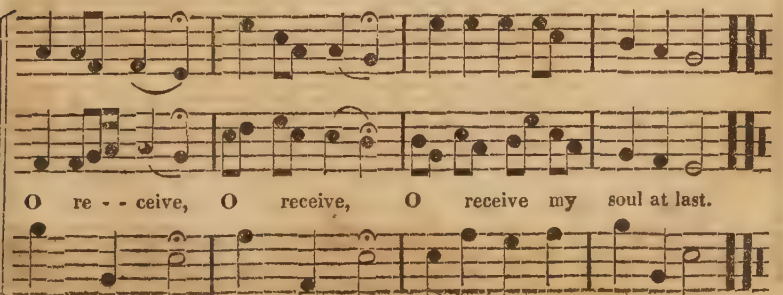
Jesus, lover of my soul, Let me to thy bosom fly,



While the nearer waters roll, While the tempest still is nigh: Hide me O my Savior hide



Till the storm of life is past; Safe into thy haven guide;



O re - - ceive, O receive, O receive my soul at last.

King of Salem bless my soul, Make a wounded

sin - - - ner whole; King of righteousness and peace,

Let - - - not thy sweet vis - - - its cease. Come re -

fresh this soul of mine, With the sacred bread and wine;

All thy love to me un - - fold, Half of which can -

not - - be told. Hail, Mel - - - chiz - - i - - - deck di -

vine, Great high priest thou shalt be mine;

Pitt.

All my pow'rs be - - - fore thee fall,

For.

Take - - - not tithe but take - - - them all.

BODENHAM. L. M.*T. Walker.**Mezza Voce.*

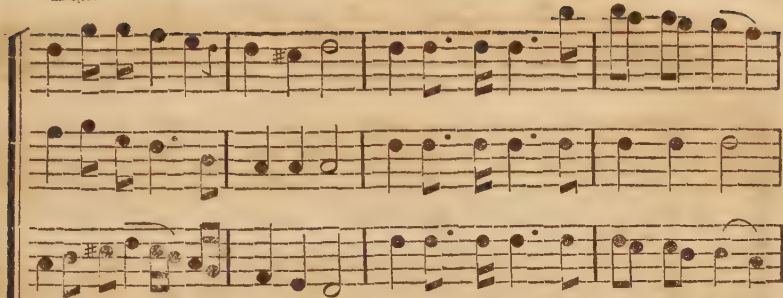
At anchor laid, remote from home, Toiling I cry, sweet spirit come,

Cres.

Celestial breeze no longer stay, But swell my sails and speed my way,

*Dim.**F.**Dim.*

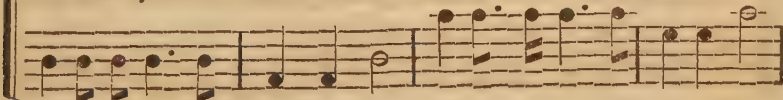
93



But swell my sails and speed my way. Fain would I mount, fain would I glow,

*Cres.**F.*

And loose my cable from below; But I can only spread my sail,

*ff*

Thou, thou must breathe th' auspicious gale, Thou, thou must breathe--

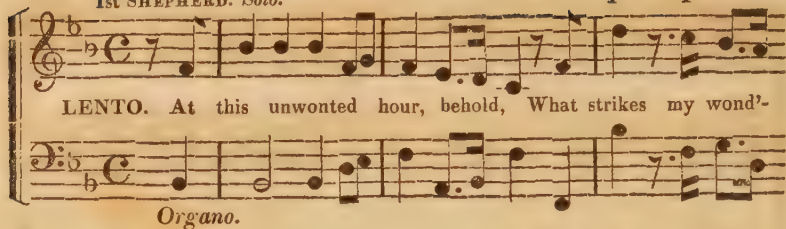


CHRISTMAS ODE.

O. Shaw.

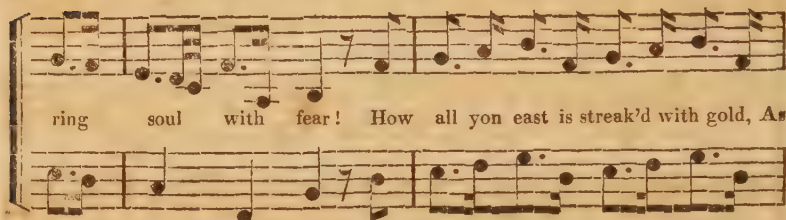
1st SHEPHERD. Solo.

F P



LENTO. At this unwonted hour, behold, What strikes my wond'-

Organo.



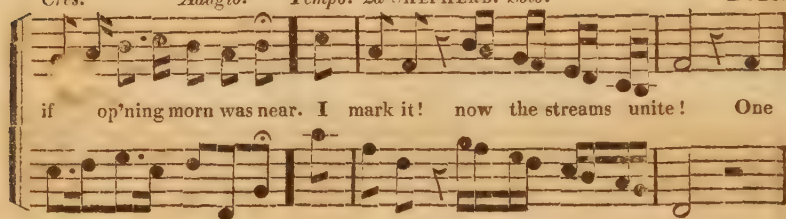
ring soul with fear! How all yon east is streak'd with gold, As

Cres.

Adagio.

Tempo. 2d SHEPHERD. Solo.

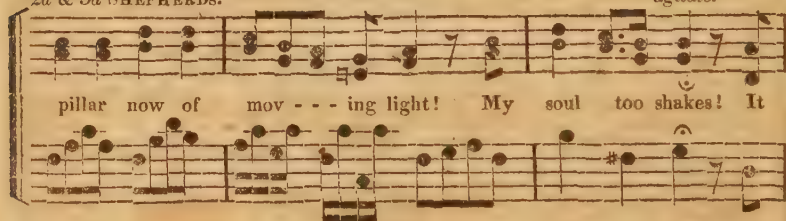
DUET.



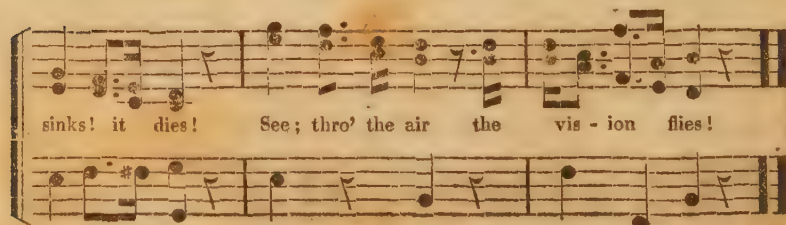
if op'ning morn was near. I mark it! now the streams unite! One

2d & 3d SHEPHERDS.

agitate.



pillar now of mov - - - ing light! My soul too shakes! It



sinks! it dies! See; thro' the air the vis - ion flies!

TRIO of the SHEPHERDS.

95

1st. *Andante Expressivo.*

2d.

3d.

Heav'n shield us, lo! 'tis just at hand! Some strange event im-

Adagio.

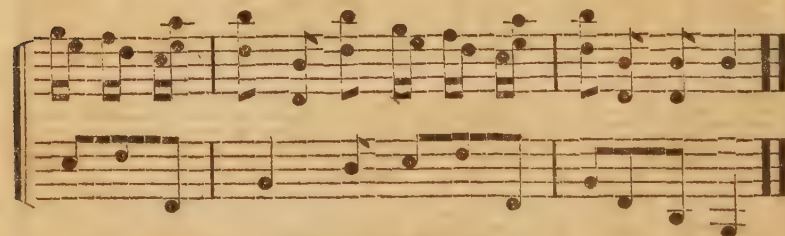
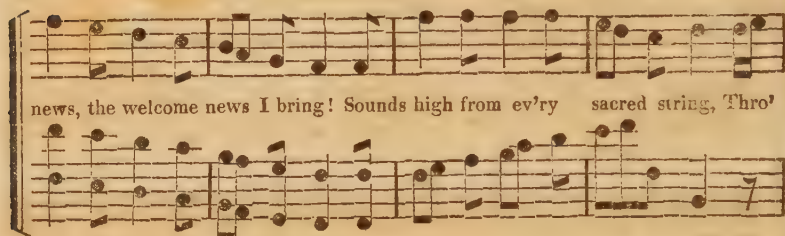
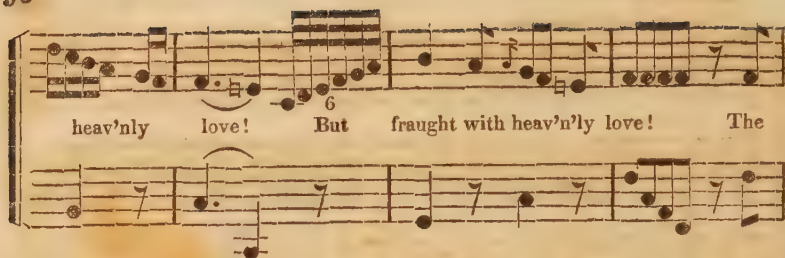
pend! O'er head direct, it seems to stand! And now the blaze descends!

Affettuoso.

Air. GABRIEL.

Ye Shepherds all your

fears resign! I come not arm'd with wrath divine! But fraught with



I come, (and 'tis a blest employ,)
 I come the messenger of joy!
 Go! publish what I sing:
 Earth is no more a scene forlorn!
 This night, a promis'd CHRIST is born!
 Your SAVIOUR and your KING!

At Beth'lem, in a manger, lies
 The swaddled babe! let raptures rise
 Round this terrestrial ball!
 The raptures catch from heart to heart!
 'Till all shall feel, let all impart!
 For CHRIST was born for ALL!

CHORUS.

97

ALTO. SPIRITUOSO.

TENOUR.

CANTO.

Glory to God in strains till now unknown, From ev'ry glowing

seraph round the throne, From ev'ry glowing seraph round the throne.

Peace, peace, P peace to this globe, All worlds admire the,

Peace, peace, peace to this globe, All worlds admire the plan!

plan! Peace to this globe, All worlds admire the

Peace to this globe, All worlds ad - - mire the

LARGO.

Tempo.

plan! Peace, peace, peace, peace, peace to this globe! All

Primo.

worlds admire the plan Of heav - en's vast benevo-

worlds admire the plan Of heaven's vast be - nev - - - o -

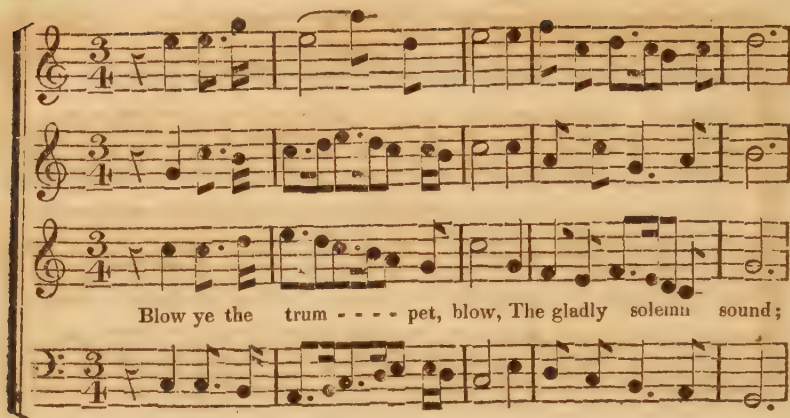
Of heav - en's vast benevo-

lence to man! Of heaven's vast be - nev - o - lence to

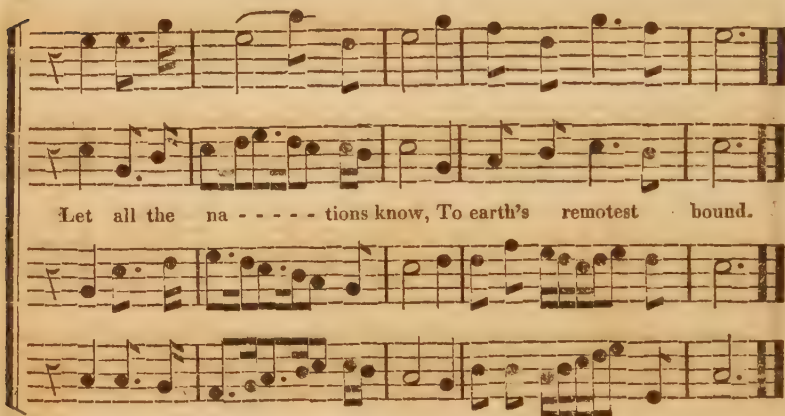
man! Of heav - en's vast be - nev - o - lence to

man! Of heaven's vast be - nev - o - lence to man!

Organo.

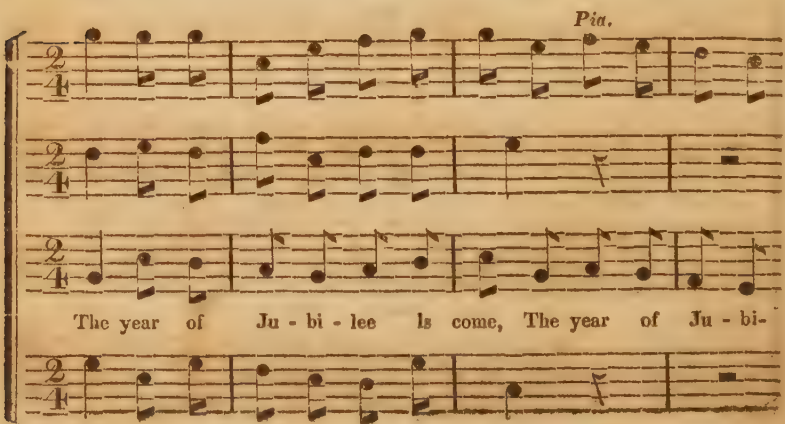


Blow ye the trum - - - pet, blow, The gladly solemn sound;



Let all the na - - - - tions know, To earth's remotest bound.

Pia.



The year of Ju - bi - lee is come, The year of Ju - bi -

For.

lee is come, Return, return, ye ransom'd sinners,

*Pia.**For.*

home, Return, ye ran - - som'd sinners, home, Re-

turn, ye ran - - som'd sin - - - ners, home.

SICILIANO.

Behold the gaudy rad' - ant sun, The wide horizon

gilds; Comes glitt'ring o'er the sil - ver streams, And cheers the dewy

SYM.

Dolce.

fields. Behold, dispensing vernal sweets,

The

For.

Behold, the birds with cheerful songs, Sa- morning breezes play;

Cres.

Pia.

Ad Lib.

For.

lute the new born day. Behold, the birds with cheerful songs, Sa-

Tempo.

Sym.

lute the new born day.

WYBERG. S. M.

Holyoke.

MODERATO.

My life itself is woe, My joys are mix'd with grief;

Where but to thee shall sinners go, O God, to find relief?

LARGHETTO.

Lord, what a wretched land is this, Which yields us no sup-

ply; No cheering fruits, no wholesome trees, No streams of living joy!

No streams of living joy, of living joy!

Yet the dear path to

Ad. Lib.

SYM.

thy abode, Lies thro' this weary land:

Lord, we would keep the heav'nly road, And run at thy command.

And run, and run, and run, and run at

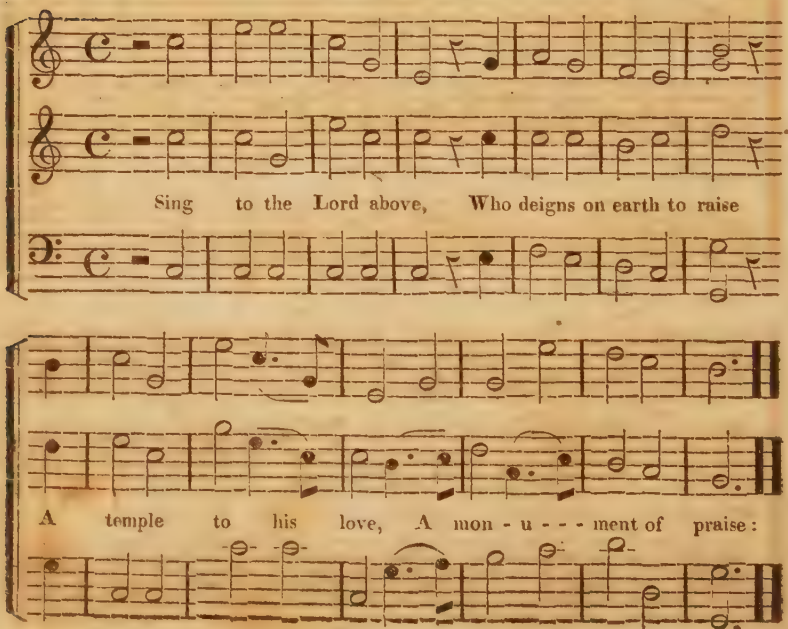
thy com - - - mand. And run, and run, and



run, and run at thy com - - - - - mand, at
thy command.

RISEING TEMPLE. H. M.

O. Shaw.



Sing to the Lord above, Who deigns on earth to raise
A temple to his love, A mon - u - - - ment of praise:

DUETTO.

Ye saints a - - - roud, thro' all its frame, Harmon'ous

sound the Builder's name. Ye saints around, thro' all its frame,

Pia.

Har - - - mo - nious sound the Builder's name,

For.

Har - - - mo - - - nious sound the Builder's name.

ANDANTE MESTOSO.

Father of mercies! in thy house We pay our

homage and our vows; Whilst with a grateful heart we

share These pledges of our Saviour's care. *S₃m.*

The Saviour, when to heav'n he

Allegro *F* *Mez. Pia.*

rose In splen - d - d triumph o'er his foes; Scatter'd his

gifts on men below, And wide, and wide, and wide his roy - al

tr

bounties flow.

MODERATO EXPRESSIVO.

Hence sprang th' Apostles hon - our'd name, Sacred
In low - er forms to bless our eyes, Pas - tors

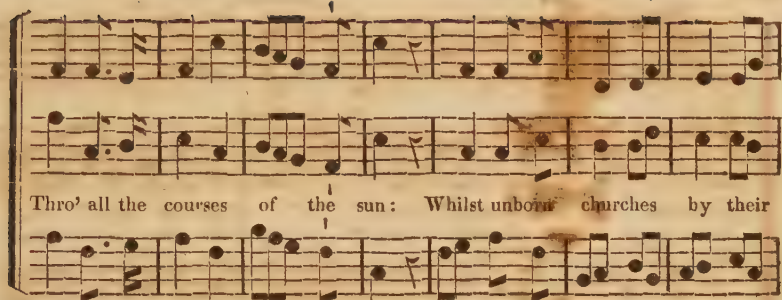
beyond he - ro - ick fame; Hence dic - tates the
from hence, and Teachers rise; *P* Who, tho' with fee-

pro - - phet - ick sage, And hence the evan - - - gel - - ick page, And
bler rays they shine, Still mark a long ex - - ten - - ded line, Still

hence the e - van - gel - ick page. *Sym.*
mark a long ex - ten - ded line.

CON SPIRITO.

So shall the bright suc - ces - sion run



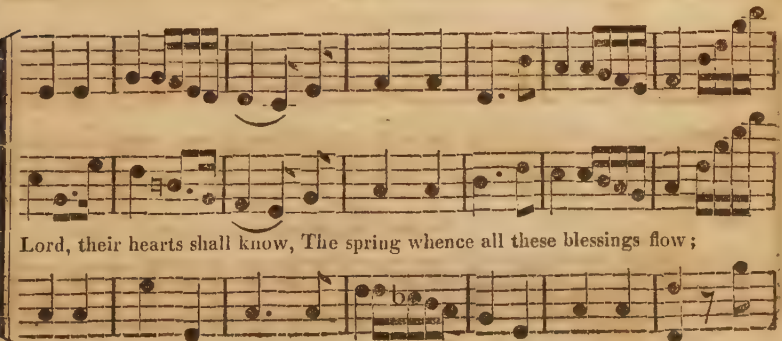
Thro' all the courses of the sun: Whilst unborn churches by their



care, Shall rise and flourish large and fair, Shall rise and flourish



large and fair. *Pia.* Jesus, our



Lord, their hearts shall know, The spring whence all these blessings flow;

For.

Pastors and people shout his praise Thro' the long

round of endless days. Pastors and people shout his praise, Thro' the long

round of endless days, Thro' the long round of end - - -

less days, Thro' the long round of endless days.

BERMONDSEY. 6. 6. 4.

Milgrove. 113

VIVACE.

Pia.

For.

Glory to God on high, Let earth and skies reply, Praise ye his name;

Pia.

For.

Pia.

His love and grace adore, Who all our sorrows bore, Sing aloud evermore,

For.

Pia.

Worthy the Lamb, Worthy the Lamb, Worthy the Lamb,

For.

Sing aloud ev - er - more, Worthy the Lamb.

Jesus, our Lord and God,
 Bore sin's tremendous load,
 Praise ye his name;
 Tell what his arm hath done;
 What spoils from death he won;
 Sing his great name alone;
 Worthy the Lamb.

Then let the hosts above,
 In realms of endless love,
 Praise his great name;
 To him ascribed be,
 Honour and majesty;
 Thro' all eternity;
 Worthy the Lamb.

HARK! THE GLAD SOUNDS.

J. Husband.

ALLEGRO.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and have a key signature of one flat (B-flat). The melody is written on the top staff, and the bass line is on the bottom staff. The music is in a simple, hymn-like style with eighth and quarter notes.

Hark! hark! the glad sound, The Saviour comes, The Saviour promis'd

This block contains the continuation of the musical notation from the first system, showing the same two staves and melody.

The second system of musical notation also consists of two staves in treble and bass clefs, 2/4 time, and one flat key signature. It continues the melody and bass line from the first system.

long! The Saviour promis'd long! Let ev'ry heart prepare a

This block contains the continuation of the musical notation from the second system, showing the same two staves and melody.

throne, And ev'ry voice a song, And ev'ry voice a song.

DUET. MODERATO.

On him the spirit large-ly pour'd, Ex-erts his

sa-cred fire; Wisdom and might, and zeal and love His

ho-ly breast in-spire. Wis-dom and might, and

zeal and love, His ho-ly breast inspire.

CHORUS. ALLEGRO.

He comes! he comes! the pris'ners to release, In satan's

bondage held, In satan's bondage held. The gates of brass be-

fore him burst, The iron fetters yield, The iron fetters yield.

Bless, O my soul, the living God, Call home thy thoughts that rove abroad.

Let all the pow'rs within me join In work and worship

Pia. *For.* *Pia.*
so divine. Hallelujah, hallelujah, hallelujah,

For. *Ar*
hal - le - lu - jah, hal - - - le - - lu - - jah.

ALTO.



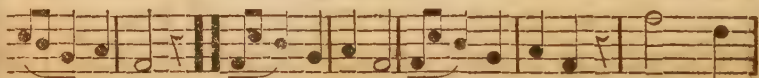
TENOUR.



AIR. ANDANTE.



O my soul, what means this sadness? Wherefore art thou



thus cast down? Let thy grief be turn'd to gladness, Bid thy



P

restless fears be gone: Look to Jesus, Look to Jesus,



Look to Jesus, And rejoice in his dear name. Look to Jesus,

Look to Jesus, And rejoice in his dear name.

DRUMMOND. 7's.*Dr. Edward Miller.***VIVACE.**

For. Pia. For. Pia. For.

AIR.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind ; Virtuous

spirits, all revere him Speak his goodness to mankind.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind ; Virtuous

spirits all revere him, Speak his goodness to mankind.

Life is the time to serve the Lord, The time t' insure the great reward;

And while the lamp holds out to burn, The vilest sinner may return.

WINCHESTER. L. M.

LARGO.

Be thou, O God, exalted high, And as thy glory fills the sky,

So let it be on earth display'd, Till thou art here as there obey'd.

IRISH. C. M.

Bless'd morning, whose young dawning rays Beheld our

ris - ing God; That saw him tri - umph

o'er the dust, And leave his last a - bode!

ST. HELEN'S. L. P. M.

Jennings.

God is our refuge in distress, A present help when dangers press;

In him undaunted we'll confide, Tho' earth were from her centre toss'd,

And mountains in the ocean lost, Torn piecemeal by the roaring tide.

WINDSOR. C. M.

Teach me the measure of my days, Thou Maker of my frame!

I would survey life's narrow space, And learn how frail I am.

MAESTOSO.

O Thou, to whom all creatures bow, Within this earthly frame,

Through all the world how great art thou ! How glorious is thy name !

BANGOR. C. M.

Tansur.

Save me, O God, the swelling floods Break in up - on my soul ;

I sink, and sorrows o'er my head, Like mighty waters roll.

O Thou, whose mercy hears Contrition's humble sigh;

Whose hand, indulgent, wipes the tears From ev'ry weeping eye.

CANTERBURY. C. M.

E. Blancks.

AFETTUOSO.

Lord, thro' the dubious path of life, Thy feeble servant guide;

Supported by thy pow'ful arm, My footsteps shall not slide.

Man hath a soul of vast desires, He burns within with restless fires,

Test to and fro his passions fly From van - i - ty to vanity.

MEAR. C. M.

Lord, in the morning thou shalt hear My voice ascending high:

To thee will I direct my pray'r, To thee lift up mine eye.

OLD HUNDRED. L. M.

Luther. 127

From all that dwell be - low the skies Let the

Cre - a - tor's praise a - rise: Let the Re - deem-

er's name be sung Thro' ev' - ry land, by ev' - ry tongue.

Eternal are thy mercies, Lord;
 Eternal truth attends thy word;
 Thy praise shall sound from shore to shore,
 Till suns shall set and rise no more.

INDEX.

ALL SAINTS	LM	11	Lake Erie	LM	18
Antigua	LM	12	Liverpool	CM	30
Abridge	CM	30	Ludlow	CM	39
Benevolent Street	LM	10	Lonesdale	SM	42
Blendon	LM	14	Leoni	6 8 4	61
Bredby	LM	16	Lake Champlain	LM	80
Bethesda	LM	22	Little Marlborough	SM	125
Bath Chapel	CM	24	Midnight	LM	16
Boston	CM	26	Morning Hymn	LM	20
Barby	CM	37	Meeting Street	LM	21
Braintree	CM	37	Melody	CM	33
Buckingham	CM	38	Martin's Lane	LPM	48
Bethesda	HM	56	Musick	LPM	49
Bath Abbey	7s	69	Maze Pond	LM	76
Bodenham	LM	92	Morning	CM	102
Bermondsey	6 6 4	113	Mear	CM	126
Bangor	CM	124	Nantwich	LM	8
Coombs	LM	10	New Sabbath	LM	18
Chard	LM	17	New Eagle-Street	SM	41
Communion Hymn	CM	23	New Castle	SM	45
Cambridge New	CM	25	Norway	LM	35
Charmouth	CM	31	Oxford	CM	28
Christian's Hope	CM	39	Ordination Hymn		108
Carey's	LPM	47	Old Hundred	LM	127
Ceylon	HM	51	Pleasant Street	CM	24
Carmathen New	HM	52	Planet Street	CM	29
Cherriton	10s & 11s	57	President Street	CM	32
Christmas	CM	75	Pentonville	SM	43
Come and Welcome	7s	82	Pacifick	SM	46
Christmas Ode		94	Psalm 117	LM	64
Colchester	CM	124	Palestine	CM	104
Canterbury	CM	125	Putney	LM	126
Drummond	7s	119	Rising Temple	HM	106
Danube	LM	12	Sterling	LM	7
Departure	LM	20	Salem	CM	34
Devizes	CM	28	St. Phillips	HM	52
Devotion	CM	35	Sicilian Mariner's Hymn	8 7	59
Dover	SM	46	Sheffield	LM	62
Dalston	SPM	53	Salvation	LM	70
Eaton	LM	9	Sinai	CM	84
Elim	CM	32	Scotland	7s	90
Enfield	SM	40	St. Helen's	LPM	122
Emmaus	SM	45	Tunbridge	CM	36
Eagle Street	HM	50	Thanksgiving Hymn	7s	68
Evening Hymn	LM	67	Trevecca	8 7 4	118
Fayetteville	LM	19	Ulverston	LM	15
Farringdon	CM	60	Union Street	LM	15
Gratitude	CM	40	Worship	SPM	54
Guestwick	10s	58	Walworth	10s	55
Hark, the Glad Sounds		114	Wisdom	7 6	66
Hopkins	SM	44	Wyberg	SM	103
Hymn for New Year	LM	79	Windsor	CM	123
Hotham	7s	89	Wells Row	LM	117
Irish	CM	122	Wells	LM	121
Jubilee New	HM	100	Winchester	LM	121



